DOCUMENT RESUME

ED 259 569 FL 015 131

AUTHOR	Snyder, Barbara, Ed.
TITLE	Language: The Heart of Learning.
INSTITUTION	Ohio Modern Language Teachers Association, Columbus.
PUB DATE	85
NOTE	66p.; Papers presented at the annual meeting of the Ohio Modern Language Teachers Association (1985). For individual papers, see FL 015 132-139.
AVAILABLE FROM	Carolyn Heine, Instructional Materials Development Chairperson, Pleasant High School, 1101 Owens Rd., Marion, OH 43302 ($7.00).
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052) -- Collected Works - Serials (022)
JOURNAL CIT	OMLTA Journal; 1985
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Class Activities; *Classroom Techniques; Community Resources; Drama; Games; German; International Educational Exchange; Language Teachers; Modern Languages; Nouns; Poetry; *Regional Cooperation; *Second Language Instruction; Spanish; Student Motivation; Theater Arts; Verbs; Videotape Recordings

ABSTRACT

This issue of the OMLTA Journal includes the following papers: "Helping Teacher Teach: A Foreign Language Collaborative in Southeast Ohio" (Barry G. Thomas); "Bilingual and Group Poetry in the Foreign Language Classroom" (Evelyn F. Brod); "So You Want To Be in Pictures: Videotaping in the Foreign Language Classroom" (Connie L. Bowman); "Theatre as a Tool in the Language Classroom: Let's Play, Motivate and Learn!" (Michele S. Davis); "Reach Out and Touch: Using Community Resources" (Barbara Sposet); "Quebec: Preparing for an Educational Visit" (Lois Vines); "'Ser' and 'Estar' in Review" (Maureen Weissenrieder); and "A Comprehensive Declension Table for Compositions in German" (Ausma Balinkin). An idea exchange section includes suggestions for a dice game, word anagrams, student-made bookmarks, macaroni puzzles, a twenty-questions game, and a picture sentence building activity. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED259569

THE OHIO MODERN LANGUAGE TEACHERS ASSOCIATION
AN AFFILIATE OF THE OHIO EDUCATION ASSOCIATION

LANGUAGE: THE HEART OF LEARNING

THE OMLTA JOURNAL
1985

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Barbara Snyder

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Edited by: Barbara Snyder

FL 015 131

Contributors: Ausma Balinkin
Connie L. Bowman Evelyn F. Brod
Karen Clark Michele S. Davis
Ruth Rice Barbara Snyder
Barbara Sposet Barry G. Thomas
Lois Vines Maureen Weissenrieder

Copyright: 1985
The Ohio Modern Language Teachers Association

OMLTA Journals may be ordered from Carolyn Heine, OMLTA Instructional Materials Development Chairperson, Pleasant High School, 1101 Owens Road, Marion, OH 43302. The cost is $7.00 each. Please include payment with orders.

CONTENTS

1 HELPING TEACHERS TEACH:
A FOREIGN LANGUAGE COLLABORATIVE IN SOUTHEAST OHIO
Barry G. Thomas 1

2 BILINGUAL AND GROUP POETRY
IN THE FOREIGN LANGUAGE CLASSROOM
Evelyn F. Brod 9

3 SO YOU WANT TO BE IN PICTURES:
VIDEOTAPING IN THE FOREIGN LANGUAGE CLASSROOM
Connie L. Bowman 21

4 THEATRE AS A TOOL IN THE LANGUAGE CLASSROOM:
LET'S PLAY, MOTIVATE AND LEARN!
Michele S. Davis 28

5 REACH OUT AND TOUCH: USING COMMUNITY RESOURCES
Barbara Sposet 34

6 QUEBEC: PREPARING FOR AN EDUCATIONAL VISIT
Lois Vines 36

7 SER AND ESTAR IN REVIEW
Maureen Weissenrieder 44

8 A COMPREHENSIVE DECLENSION TABLE
FOR COMPOSITIONS IN GERMAN
Ausma Balinkin 54

9 IDEA EXCHANGE

DICE GAME, Barbara Snyder 8
LA FRASE (WORD ANAGRAMS), Ruth Rich 20
STUDENT-MADE BOOKMARKS, Barbara Snyder 20
MACARONI PUZZLES, Karen Clark 27
TWENTY QUESTIONS, Sandra K. Christman 57
MATCH MY DIAGRAM (PICTURE SENTENCE BUILDERS)
Barbara Snyder 58

PREFACE

Barbara Snyder
Normandy HS, Parma

The theme of the 1985 Ohio Modern Language Teachers Association Annual Conference and of the 1985 OMLTA Journal is "Language: The Heart of Learning." The theme recognizes the importance both of learning language and of language as an essential ingredient in learning. Because it is important that language teachers have as many tools as possible to help students learn, the OMLTA Journal provides a forum through which language teachers may share ideas with one another.

The first article in the 1985 Journal is a report by Barry Thomas on the Ohio University NEH project that has as a major goal "Helping Teachers Teach." The OU project has been very successful in reaching out and helping teachers, and, of course, the more knowledgeable and the more enthusiastic teachers are, the more they can help students learn.

The next four articles all provide excellent ideas for helping teachers motivate students to participate in the learning process. Evelyn Brod reports on a very creative activity in which students learn vocabulary and generate enthusiasm by writing bilingual and group poetry. Using foreign language in such poetry helps students learn the language meaningfully. Additionally, Brod provides several fascinating examples of student poetry, examples that should motivate teachers to allow their students to produce such delightful poems using the target language. Next, Connie Bowman provides many ideas on videotaping in the classroom, a student-centered activity that is of obvious interest to students. Based on her experiences, Bowman also offers excellent advice to teachers to facilitate this activity. Using theatrical techniques is another motivational tool for teachers. Michele Davis suggests using theatrical activities to get students involved and to reduce student frustration. Finally, Barbara Sposet provides ideas for using community resources to help students understand that language and culture go beyond the classroom. The numerous ideas contained in these four articles are adaptable to any language, and, by motivating and involving students, help them learn.

The final three articles are language specific: They give French, Spanish and German teachers help with problems peculiar to that language. For French teachers, Lois Vines gives sources for language and cultural materials on French-speaking Canada and also gives suggestions for using these materials to prepare students for travel to Quebec. Maureen Weissenrieder provides Spanish teachers with valuable suggestions for dealing with the perennial problem of ser and estar, basing her advice on recent situational-functional approaches to language teaching. Finally, Ausma Balinkin shares a comprehensive declension table to help German students with compositions and also provides suggestions for teachers on its use.

The Idea Exchange sections include suggestions for games and activities that are interesting, creative, and fun, and that have proven successful in getting students to participate actively in the classroom language-learning process. These ideas include games, creative projects, and communicative activities.

It is hoped that each teacher who reads the articles and ideas included in this OMLTA Journal will find useful ideas to help students better learn language, the heart of learning.

OMLTA EXECUTIVE BOARD 1984-85

President	Gerard L. Ervin The Ohio State University, Columbus
President-elect	Robert F. Novotny Edgewood HS, Ashtablula
Executive Vice-President	Henry Ziegler Princeton HS, Cincinnati
Vice-President for Advertising and Exhibits	Robert L. Ballinger Worthington HS, Worthington
Vice-President for Membership	Manuel M. Manderine McKinley Senior HS, Canton
Vice-President for Publications	Faith Andrus Green HS, Greensburg
Executive Recorder	Beverly Marckel The Ohio State University, Columbus
Executive Treasurer	Douglas Lacey The Ohio State University, Columbus
Immediate Past President	Judith A. Baughin University of Cincinnati, Cincinnati
State Foreign Language Supervisor	Reid Baker Ohio Dept. of Education, Columbus

Committee Chairpersons: Articulation and Curriculum - G. Richard Danner, Ohio University, Athens; Awards - Donald Greenham, McKinley HS, Canton; College - Jo Ann Recker, The Ohio State University, Columbus; Constitution - Carolyn M. Ummel - Valley View HS, Germantown; Educational Activities - Carma Jean Rausch, New Lexington Senior HS, New Lexington; Promotional Activities - Virginia S. Ballinger, Upper Arlington HS, Upper Arlington; Scholarship - Irene Moon, Wadsworth HS, Wadsworth; Teacher Education and Certification - Charles Richardson, Ohio University, Athens.

TEACHERS HELPING TEACHERS:
A FOREIGN LANGUAGE COLLABORATIVE IN SOUTHEAST OHIO

Barry G. Thomas
Ohio University

In the Fall of 1982 the University of Pennsylvania invited institutions teaching foreign languages and literatures to apply for participation in the project "Strengthening the Humanities through Foreign Language and Literature Studies." This project, under the direction of Dr. Claire Gaudiani, was funded in part with a grant from the National Endowment for the Humanities. A primary goal of the project was to develop a collaboration among foreign language teachers at all levels of instruction that would foster improved articulation among programs, enhance professional development opportunities, and increase community awareness of the value and contributions of foreign language studies. As a condition of the grant, the proposal had to originate at a post-secondary institution, but secondary teachers were to be included from the start as an integral part of the steering committee submitting the application.

Ohio University is a residential, state-supported university with an enrollment of some 14,000 students; it is located in Athens, a small town in a relatively remote area of the state. The Department of Modern Languages at Ohio University, with 22 faculty in 5 languages, has a long tradition of outreach activities, most notably the annual language fair and language camp for high school students, both established in 1974. The language fair, which is attended by about 1000 high school students, teachers, and parents, has been a cooperative effort in which the department has tried to respond to high school needs and wishes while providing the facilities and opportunity for students to exhibit their language skills and projects. Despite this tradition and other efforts, such as an occasional workshop, the faculty felt that more could be done for language teachers and programs in the area. Thus when Claire Gaudiani's project was announced, the department saw it as an opportunity to increase its efforts at promoting language studies while at the same time drawing attention to these efforts by becoming part of a national project. It was assumed that more prestige and weight would be attached to university activities through the addition of the prefix NEH; this has proven to be the case and has gained for the department financial and moral support from the university administration as well as from high school principals and superintendents. The department is also very fortunate in having a university president (Charles Ping) who has expressed his strong support of international education and community outreach. Since the project encompasses both these goals, it was relatively easy to obtain letters of support from the provost and the dean.

Because of previous close association with high school teachers (many of whom are Ohio University graduates), a basic mailing list (used to distribute the departmental alumni newsletter "Say There") was already available. A questionnaire was sent out to these alumni/alumnae and other regional foreign language teachers describing the Gaudiani project and asking what interest there was in participating. The overwhelmingly positive response from teachers encouraged the department faculty to form a steering committee and proceed with the application. Ohio University faculty on the committee included Lois Vines and Richard Danner in French, Maureen Weissenrieder in Spanish, Barry Thomas in German, and Charles Richardson, director of language labs; high schools were represented by Elsa Heffelfinger, an Athens High School Spanish teacher, and Barbara Reichenbach, a Nelsonville-York High School French and Spanish teacher. In the spring of 1983 we were one of about eighty centers established nationwide. The other Ohio center is at Cleveland State University.

The first general meeting of the Ohio Valley Foreign Language and Literature Project (as we later came to call ourselves) was held in September 1983. The turnout of over 30 area foreign language teachers from as far as 75 miles away exceeded our expectations, and initial reserve soon gave way to a lively discussion of a list of problem areas that had been identified by the national center as particularly critical for foreign language teachers and programs. The following items emerged from the discussion as being of greatest importance to us:

1 public/community awareness
2 work load
3 sharing ideas and materials
4 articulation
5 student motivation
6 testing (placement and proficiency)
7 isolation

Of these, we felt that our group could be most effective in the areas of public awareness, articulation, sharing ideas and materials, and isolation.

Dealing with isolation

Teachers in our southeastern Ohio region experience isolation in both a geographic and a collegial sense, in that each school district has only one high school and with few exceptions each high school has only one foreign language teacher. Just by holding our meetings we have been able to give teachers the opportunity to discuss their common problems and challenges and to share ideas and materials that have proven to be successful. At each of our gatherings we have noticed an increasing degree of collegiality among the college and high school faculty and a growing sense that each individual is part of an effective group effort. Member responses to a recent questionnaire identified this chance to meet with colleagues as the greatest benefit gained from our first year of activity.

The geographic aspect of isolation, that is, the distances that people must travel on poor roads to attend our meetings, remains a problem, although our turn-outs have been satisfactory (25-35). We have also felt it necessary to hold all-day meetings to justify the long trip. One solution to the distance question is to move the meeting site around our region, which encompasses a sixty-mile radius of Athens. The third meeting in February, 1984, was held on the Lancaster campus of Ohio University, and in the meantime several members of the group have volunteered their schools as possible sites for future meetings. We also look forward to the time when the interactive television hookup now available between the main Ohio University campus in Athens and the regional campus in Lancaster (45 miles away) will be expanded to include much of our area, thus allowing those at a greater distance to share in our activities.

This rotation of sites responds to a concern of the steering committee that Ohio University should not become or be perceived as the dominating force in the project. Given our size and resources, it is natural that the Modern Language Department will continue to provide much of the material and financial suppport for the project, but we feel it is essential that all members be involved in planning and carrying out the activities.

Rotating meeting sites also gives the project and the language programs higher visibility in local communities, which promotes our efforts at increasing public awareness and support (a second critical need identified by our members). By public we mean both the community and school administrations. Since high school language staffs are so often just one person, that individual may feel powerless to effect positive change or to prevent a weakening of language programs in the face of budget cuts made by voters and administrators. It is our hope that as the public becomes more aware of value of language studies for humanities education in general, community support will develop. In our group discussions, several successful local efforts in this direction have been shared and should eventually result in success elsewhere. Some examples of these efforts include the following:

1. Principals have committed funds for the acquisition of language materials; this has resulted in peer pressure being applied to other principals to follow.

2. International dinners were held for language students, their parents, and other members of the community; particularly in the more rural areas this seems to be an effective way of overcoming some of the resistance to experiencing and accepting "foreign" cultures.

3. A local high school foreign language teacher is using her senior honors students to introduce Spanish into the elementary school.
4. A French teacher, faced with resistance from male students to participating in a French dance group, recruited the star of the football team as her lead dancer; resistance crumbled, and the group won first prize at Ohio University's language fair that year.

Second-year Projects: Travel and Professional Development

Our second year began with a full-day meeting of 35 high school and college foreign language teachers. The morning session dealt with the question of study abroad tours with high school students, including how to convince administrators and school boards that the experience is worthwhile. Since a large number of our members had organized and participated in such trips, the discussion was lively and informative. A concrete result was the development of a list of tour groups with which members had had experience (good and bad) as well as a list of teachers in our region who could serve as reference sources for colleagues planning similar trips.

The afternoon session was devoted to professional development opportunities. This discussion revealed a strong desire on the part of foreign language teachers to engage in some kind of professional development, and not necessarily for academic credit. To our surprise, family responsibility was not as strong an inhibiting factor as we had assumed, although lengthy absences from spouse and children were not generally favored.

Two proposals to promote professional development are now being pursued: Skills and Knowledge Improvement in Language and Literature (SKILL), and a College Internship/Fellowship for High School Foreign Language Teachers.

To implement the SKILL proposal, Professor Lois Vines of the Department of Modern Languages at Ohio University is proposing to bring teachers of English in France to the United States to meet during an intensive weekend workshop with local teachers of French. The benefits will be two-fold: American French teachers will have an opportunity to increase their language, literature, and/or culture skills through close contact with native speakers, while the visitors--once the workshop is completed--will be able to increase their English language skills and knowledge of America. In order to keep costs down, the visitors will stay with a host family. Ideally, the program will involve a second collaborative group in another part of the country so that the visitors will experience some of the variety of American culture.

To participate in a college internship, high school foreign language teachers will obtain a leave of absence (up to one year) from their present position in order to attend graduate classes at Ohio University and will provide teaching or other services to the university. The other services might include, for example, working with the methods teacher in training future language teachers or serving as an assistant to the director of language and computer labs to gain experience in new technologies and their applications in the classroom. Ideally, the fellowship will last an academic year and will culminate in a quarter abroad on one of Ohio University's study abroad programs. The benefits will include the following:

1. A change of working environment may allow the teacher to return to the high school program refreshed and invigorated.
2. The teacher will have an opportunity to gain some graduate credits toward an advanced degree, which in most cases has salary implications.
3. The quarter abroad will provide direct contact with the target culture and language, which might not otherwise be available at such relatively low cost.

The university will also benefit:

1. Experienced part-time teachers will be involved in the beginning, intermediate, and possibly third-year level language courses.
2. The experience will offer the university language faculty and their high school colleagues the opportunity to discuss on a continuing basis the problems of articulation between high school and university programs.
3. A further benefit will be the presence of mature graduate students in the masters' program.

Finally, the high school students will benefit from the teacher's increased language proficiency and awareness of current trends in the target culture. We are presently seeking sources of funding for both of these programs and hope to have the SKILL project in place by Summer 1986.

A third goal for the year is to obtain funding and space for a foreign language library and materials center. The Modern Language Department has a wealth of resources that could be of use to high school teachers and that the department would like to share in a more systematic way than is now possible. Efforts to make the materials more available are hampered by lack of accessible space, cataloguing deficiencies, lack of personnel to handle requests, and lack of money for postage. Because such service fits in well with Ohio University's commitment to community outreach, however, we are hopeful that some internal funding by the university may become available.

One problem area identified by our group as important was public awareness. We define public to mean anyone outside the foreign language field, including, in particular, school administrators. In April 1984, a four-day conference of representatives from twenty collaboratives was held in Cincinnati to review and discuss the first year's activities; each group had to include one high school and one college administrator outside the field of foreign languages. As the meeting progressed, it was clear that our group's two administrators (one a high school curriculum coordinator, the other a professor of Physics and associate dean of Arts and Sciences) were impressed by the seriousness and professionalism of the conference participants, and they came away with a deeper appreciation for the contributions, needs, and challenges of our field.

Encouraged by this development, we decided to invite to our December meeting regional superintendents, principals, and guidance counselors to discuss matters that we felt would be of interest to them: university entrance and exit requirements around the state; the new state college admission standards for high school graduates; how high school counselors and programs might anticipate some of the problems faced by university freshmen; and the value of foreign language study for careers in a variety of fields.

Since we were apprehensive about how eager public school administrators might be to attend an evening meeting dealing with foreign language study, especially in the December pre-Christmas rush, we approached Ohio University's dean of Arts and Sciences for funding for a meal preceding the meeting. As on several occasions in the past, support was immediately forthcoming. The cash bar and dinner no doubt contributed to our largest turnout of foreign language teachers (40) and administrators (20), and the opportunity to socialize before the business portion of the meeting was stimulating and beneficial. Both the brief formal presentations (about forty minutes) and the subsequent discussion period proved to be enlightening to all the participants and confirmed our assumption that secondary and higher education faculty and administrators have many concerns in common even though they may be expressed in a variety of ways. We feel that this effort at including non-foreign language colleagues in our discussions was highly successful, and we will continue to keep them involved in our project. We hope that through such contacts administrators will become more informed about our efforts and will gain a better understanding of the work of their foreign language faculty. They should also develop a deeper appreciation of the place of foreign language studies in the basic humanities curriculum as well as of their value for a wide variety of careers not commonly associated with language use.

One topic we wish to pursue in future meetings is the dual thrust of the original project title, which speaks of both language and literature studies. Informal conversations at our meetings have shown that these two aspects of foreign language studies are often viewed as incompatible or at best tangentially related. By devoting some time to the topic, both high school and college faculty may achieve a better sense of what is meant by the study of language and literature. Such discussions will help us define our goals more clearly, will offer our students a more integrated program of language, literature, and culture, and will thus contribute to an improved articulation of foreign language programs at all levels.

A long-term and continuing goal is to encourage the creation of similar collaborative groups within our region and around the state. Already some of our members are meeting in smaller interest groups to maintain contact on a more frequent basis than the schedule of general meetings allows, and we have provided information to foreign language faculty at another state university interested in forming a collaborative group in their region. Recently, the original name of the national project was changed to "Academic Alliances: School/College Faculty Collaboratives" in order to reflect more accurately the broader scope of the project, namely to encourage similar collaborations among high school and college faculty in other disciplines (1). To promote this goal we will be in touch with colleagues in other fields in order to develop interest and to provide whatever support we can (2).

Since the effort at collegial collaboration across the levels of educational institutions is meant to be a continuing one, this report offers no specific conclusions. Some of our most pressing needs have been met, others remain to be dealt with. Based on our experience of the past eighteen months, however, we can say with confidence that the effort has been worthwhile and beneficial to the vast majority of the participants, and we look forward to continued and increased benefits for the foreign language teachers, students, and programs in our region.

Notes

1 See the report by Claire Gaudiani, Clara Krug, and Debra Slaughter, "Academic Alliances: School/College Faculty Collaboratives," Foreign Language Annals 17 (December 1984), pp. 605-608.

2 Anyone wishing to explore the possibility of establishing a similar collaborative is invited to contact the author: Barry G. Thomas, Director, OVFLLP, Department of Modern Languages, Ohio University, Athens, Ohio 45701.

PREVIOUS OMLTA JOURNALS
1982 - The OMLTA Yearbook, ERIC: ED 216 534.
1983 - Speak Out and Touch Someone, ERIC: ED 230 050.
1984 - Look Out World, Here We Come! See ERIC index, May, 1985

IDEA EXCHANGE: THE DICE GAME

Barbara Snyder, Normandy H. S., Parma

The Dice Game is a drill with a winner. Divide the class into small groups of three or four and give each group two dice, one each of two different colors, i.e. one red and one green. On the board or on a projectual, write two lists of six items, each numbered from 1 to 6. To practice verb forms, for example, write six subject nouns or pronouns in the first list and six verb infinitives in the second list.

EXAMPLE: In this game beginning Spanish students are practicing regular first conjugation verb endings.

	RED		GREEN
1	Yo (I)	1	mirar la tele (to watch...)
2	Tú (You)	2	hablar por teléfono (to talk...)
3	Julián	3	tocar la guitarra (to play...)
4	Nosotros (We)	4	escuchar la radio (to listen...)
5	Diana y yo	5	trabajar en una tienda (to work...)
6	David y Ana	6	estudiar matemáticas (to study...)

Students in each group compete against other students in that group. Students take turns rolling the dice. The numbers they roll correspond to the numbered items in the two lists on the board. One die, red, for example, corresponds to the first list, and the other, green, corresponds to the second list. A student who rolls a red 4 and a green 2, for example, must correctly complete the sentence "We talk on the phone." If the student answers correctly, six points are added to his or her score, and it is the next student's turn. At the end of the game (after a given number of rounds or number of minutes), the student with the highest score wins. Students in each group will usually police themselves, because they don't want others to get points for incorrect answers.

Other game examples are:

A) Adjectives:

1	piñata	1	red
2	shirt	2	yellow
3	pencil	3	blue
4	pens	4	big
5	books	5	new
6	shoes	6	old

B) Verb "like" in Spanish

1	A mí...	1	el teatro
2	A ti...	2	la música
3	A usted...	3	el helado
4	A Elena...	4	las fiestas
5	A nosotros...	5	los tacos
6	A Pepe y a Juan...	6	los deportes

C) Single verb (to go)

1	Yo	1	casa
2	Tú	2	plaza
3	Adela	3	tienda
4	Eva y yo	4	cine
5	Mis amigos	5	parque
6	Ustedes	6	centro

D) Two verbs (ser/estar)

1	Yo	1	de Nuevo México
2	Tú	2	en casa
3	Mi amiga	3	bien
4	Catalina	4	inteligente
5	Nosotros	5	estudiante
6	Las chicas	6	ausente

BILINGUAL AND GROUP POETRY IN THE FOREIGN LANGUAGE CLASSROOM

Evelyn F. Brod
Raymond Walters College
University of Cincinnati

There are various ancillary activities in which poetry may be introduced into the foreign language classroom to build confidence and have fun in the second language while practicing and reinforcing important linguistic concepts. These exercises enhance the second language experience for both student and teacher, creating an atmosphere of spontaneous excitement and discovery. One of these has been discussed at length in "Concrete Poetry: A Linguistic Technique for the Foreign Language Classroom" (1). Two other poetic techniques that will be discussed and explained in detail here are bilingual and group poetry.

In 1970 Kenneth Koch's book Wishes, Lies, and Dreams: Teaching Children to Write Poetry (2) was published. This was followed in 1973 with Rose, Where Did You Get That Red?: Teaching Great Poetry to Children (3), and I Never Told Anybody: Teaching Poetry Writing in a Nursing Home (4) in 1977. All of these contain cleverly detailed means of introducing the writing of poetry into the conventional classroom or in another institutional setting. What follows is an exploration of the ideas contained in Koch's books and some actual classroom experiences with these techniques so that you, the reader, may adapt these concepts as you see fit to your own classroom situations. One can see in the following statement what Koch means and what an added dimension poetry writing can bring to the foreign language classroom:

> What seemed most important was that, of the children I taught, every one had the capacity to write poetry well enough to enjoy it himself and usually well enough to give pleasure to others... Writing poetry makes children feel happy, capable, and creative. It makes them feel more open to understanding and appreciating what others have written (literature). It even makes them want to know how to spell and say things correctly (5).

These goals are, of course, highly desirable in foreign language classes, and this creative way of achieving them can be realized by any foreign language teacher. The exercises may be done with any age group, from kindergarten or first grade through adulthood, as well as in any language.

Topics and Themes

Koch begins by suggesting topics or themes. These include wishes (which may utilize practice of the subjunctive), comparisons (using como in Spanish), dreams, metaphors, I used to/but now (which would lend itself ideally to a review of the imperfect), lies, colors (what color is Paris, Berlin, Madrid?), I seem to be/ but really I am, being an animal or a thing, noises, poems written to music (play De Falla, Ravel, or Mozart, for example), the third eye (that between your other two eyes that sees what and when they do not), and class collaborations, or group poems where everybody contributes one line and each line may contain a color, a city or a country, or may begin with "I wish," among others.

In Nursing Home, Koch introduces yet other exercises for poetry topics. These included letter poems, being in the rain, poems about fear, and poems of thanks. Koch also suggests that students look for strange comparisons such as something big to something small, something real to something unreal, something human to something not human. He encourages children to be free and even "crazy" in what they write.

Using examples of great poetry is helpful in order to demonstrate what you want the students to do. Read Lorca's "Romance Sonámbulo" ("Verde que te quiero verde..."), for example, to introduce color poems. You may be rewarded with a poem as enchanting as the bilingual poem that follows. (See Appendix A, p. 18, for translations of vocabulary in the poems that follow.)

> I saw a yellow and blue cabeza!
> I saw a man and woman amado in red.
> I saw a marido in brown.
> I saw a green cielo and a Cristo in red.
> I saw a man loco in yellow.
> I saw a loco man on a green toro.
> I saw a big cabeza.
> I saw a green and blue cabeza.
> I saw a niña in gray.
> I saw a ghost in navy blue.
> --Gloria Peters (Wishes, p. 284)

In Rose, Where Did You Get that Red?, Koch sets forth a multiplicity of ideas for using great poetry to inspire personal rhyme. He mentions, for example, use of Lorca's "Arbolé, Arbolé" in addition to "Romance Sonámbulo" for its use of color. Poems using colors can be part of or result from an assignment to "use words you would like to use because of what they mean or just because you like the way they look or sound--you don't have to know what they mean" (6). The following student uses colors, the meaning of which he obviously does not know.

> As I Sailed
> The sea was amarillo
> with waves of rojo
> the sun azul
> And the sky gris
> This was all this
> As I sailed
> In my verde boat. --Sedley Alpaugh (Rose, p. 175)

Presentation of Rimbaud's "Voyelles" yielded the following harvests in a French class exercise;

Le grenouille est verte
Pourquoi?
Le coq est orange
Pourquoi?
Le lapin est brun
Pourquoi?
Pourquoi je suis une couleur?
—Stephen Godchaus (Rose, p. 174)

Le U est orange, il se trouve sur l'eau au couchant.
The A is chocolate brown and one can always see it
under the bark of a rotten branch on a pine tree.
Le E est bleu pâle, and sounds like a breathing cry.
I is tan, but green; snow in shadow on top of my
mountain where I found a moldy scarf.
Le O est bleu—vert comme l'eau, qui scintille en
tombant éterneilement surs les durs rocher froids.
E is white with empty depth of black; hard sheets
of ice, shining in the sun.
—Mary L. Bowden (Rose, p. 195)

Koch suggests that Rimbaud's "Fleurs" (Flowers) is also appropriate for use in French, as well as Apollinaire's "Coeur, Couronne et Miroir" (Heart, Crown and Mirror), for example.

Again in French, by using Senghor's "Je veux dire ton nom" (I Want to Say Your Name), for example, students could write a bilingual poem in French and English about a person whose name they like and about all the things the name makes them think of. What color is the name, what time of year does it make you think of, what cities or countries does it call to mind?

Koch also provides suggestions for a number of other languages. Those teaching Italian may use Dante for inspiration. In German, Rilke's "Der Knabe" (The Boy) could suggest writing a bilingual poem about wanting to be strong or important. "Aus einer Kindheit" (From a Childhood) could lead students to writing about a time when they were younger and felt especially close to someone or felt happy about something.

The following Japanese Haiku may suggest water or silence as poetic themes.

The old pond;
A frog jumps in
the sound of the water. (Basho, Rose, p. 312)

No one spoke
The host, the guest
The white chrysanthemums. (Ryota, Rose, p. 313)

For teachers of Chinese, Ch'u Yuan's "In Praise of the Orange Tree" may inspire a bilingual Chinese/English poem about a tree or plant or flower or fruit the student likes. They might be asked to imagine that this plant is a person. Po Chu I's "Eating Bamboo Shoots" may be used to generate an assignment such as the following: "Write a poem about eating or drinking. Think of something you love to eat or drink. Think of everything you like about it--its taste, its smell, the way it feels, the way it looks" (7). This idea may also be adapted to a language other than Chinese if the teacher wishes to find a poem about food in that language.

In general, Koch offers the following statement of guidelines for choosing examples:

> Writing suggestions have been used with teaching poetry before. Those I have seen in textbooks, however, are unhelpful either because they don't give the child enough (Write a poem of your own about a Tiger [after reading Blake's The Tyger to them]), or bad because they give him too much--often, for example, telling him what to feel (Write a poem about How Beautiful You Think Some Animal Is). 'Write a Poem in Which You Imagine Talking to an Animal' is in the right direction, but not dramatic enough. A writing suggestion should help a child to feel excited and to think of things he wants to write (8).

The suggestions mentioned in this article are only some of the myriad possibilities that exist thematically. You have only the many possibilities of your own personal inspiration to take you to the far realms of such invention. Naturally, any of the themes may be used in any foreign language. The examples introduced later will be primarily Spanish, but all second languages are appropriate.

Some Hints on Implementation

Koch asserts that rhyme can be a hindrance when young people write poetry, for it is a difficult task and can often handcuff the freshness of the approach. This caution about rhyme is not to be taken lightly, because, as Koch says,

> Teaching really is not the right word for what takes place: it is more like permittting the children to discover something they already have. I helped them to do this by removing obstacles, such as the need to rhyme, and by encouraging them in various ways to get tuned in to their own strong feelings, to their spontaneity, their sensitivity, and their carefree inventiveness (9).

Koch believes that repetition can replace rhyme. An example of this is shown in the following poem.

My Rockets in the Azul Space
I like to take rockets into the azul space.
I like to pay the luna a visit.
I also like to have tea with estrellas.
But most of all I like when the stars
have felicidad parties at night.
—Leonora Calanni (Wishes, p. 296)

In this poem, repetition of "I like" is used to replace rhyme, and one result is a delightfully ingenuous scene created by a tea party with the stars. Even though such poetry may be prosaic and "talky," the details and the innovative images create a truly positive effect.

Koch encourages children to be free in what they write and suggests that they not worry about spelling, grammar, punctuation, or neatness, for these can create barriers to the free flow of ideas and can be easily attended to after the poem is written. In addition, Koch suggests that teachers not correct, not criticize, not single out one or two poems as the best, and, above all, not analyze the poem as reflecting the student's personal problems. If poems are read aloud, everyone's should be read every so often.

If you use great poetry as examples for assignments, take enough copies of the poems to pass out to everyone. After students have read them, explain unclear sections, discuss the poem, and then have students write their own poems. If you write in class, do so for fifteen or twenty minutes, collect the poems and read them aloud, then mimeograph the poems and distribute copies to each student. By no means give quizzes or tests on poetry done in this manner, for it makes of poetry an enemy.

In working at the high school level with adolescents Koch realizes that there are special problems with adolescent students. He mentions shyness, the literariness of some who write, and the aggression and contempt of some who won't, but he believes that a teacher who knows students that age and who can be enthusiastic and, at the same time, free and easy with them about poetry should be able to teach it very well.

Koch points out that students seem to enjoy writing at school more than at home, for at school, where they are all together, there is a "lovely chaos" (10) as he puts it. You, the teacher, must decide what format for writing you find most appealing and if you can weather a lovely chaos once in a while in your classroom.

Bilingual poetry

One specific assignment that works well is the use of foreign words in the poem. Even though we may not understand the second language in which the bilingual poem is written, a certain magic pervades the experience, as this poem from Swaziland using siSwati words indicates:

...I wonder why the grass is luhlata
and why the bomvu wind is never seen.
Who taught the mnyama necked bird to build a nest,
And the bomvu, luhlata trees to stand still and rest...
—The Students of St. Mary's Secondary School
(Rose, p. 354)

Koch devotes an entire chapter of Wishes, Lies, and Dreams to bilingual poems.

> I thought their knowledge of a second language was clearly an advantage, and I wanted them to know it. They liked using Spanish, and they also enjoyed translating for me when I didn't know whst they had written. The mere fact that a word or phrase was in Spanish made it interesting and amusing to them. They all spoke English, but English was the language of school, whereas Spanish was a kind of secret (11).

To use a second language in their poetry he asked the students to

> "close their eyes and listen while I said 'night' and then 'la noche.' I asked them what color each word was, and which was darker. (La noche turned out to be darker and more purple.) I did the same for sky and cielo, and for star and estrella. This helped them, I think, to get a sensuous sense of the Spanish words as well as of the English ones and make them eager to use them in what they wrote (12).

One of the students was inspired to write the following:

In invierno the sky is azul.
And in verano the cielo is light blue...
—Esther García (Wishes, p. 45)

The internal rhyme of "in invierno" is something uniquely wonderful when caputred by the bilingual net!

One more example of bilingual poetry will demonstrate its richness and vitality. Koch chose twenty Spanish words in advance, wrote them on the board, and asked students to include them in a poem:

The León in Invierno
One invierno a león came to the nieve bosque.
And walked in the bosque and his garra was in the
deep la paloma white nieve.
The trees had like white nieve platos on the branch.
And it was Navidad la noche and the violeto cielo
was full of baile estrellas.
—Ilona Baburka (Wishes, p. 288)

Collaborative Poems

Collaborative poems, or group poems, are poems written by a number of people. These may be small groups of four to six students, or may be composed of the entire class. Each individual contributes one line of verse until all have participated. A title may be chosen, and the verses left in arbitrary order, or they may be reordered for logistic purposes.

Koch indicates that some children who have difficulty in writing collaborative poems may be shy. They have often been corrected and criticized rather than praised. Obviously it is much more fun to talk and contribute if your ideas are accepted, so, for example, whenever something is imaginative or funny, it should be acknowledged and any mistakes ignored. It is especially important to keep this in mind when students are creating a group poem.

Essentially, Koch's technique for collaborative poems is to do them orally with from six to fifteen students seated around a table or with chairs in a circle. The teacher proposes a theme such as wishes or lies, and students make up lines that are transcribed by the teacher. When students feel that the poem is complete, they stop and the teacher reads their lines aloud. Koch believes that this oral method is preferable to tape recording, for the time element allows more creativity. Timid students are aided by braver ones, and some ideas, too good to belong to any one child, are transformed, elaborated on, and topped. He cites the following example:

> I wish I was an apple
> I wish I was a steel apple
> I wish I was a steel apple so when
> people bit me their teeth would fall out...
> (Wishes, p. 48)

Sometimes after writing the separate lines, Koch would shuffle them and thence create the group collaboration. Koch believes that such collaborations are a good way to begin because they take pressure off individuals and encourage brief and spontaneous contributions. Collaborating also creates a slightly festive atmosphere that is in some respects like a party game. Everyone contributes sentences, then hears the surprising results.

Collaborative poetry is not new. According to Koch, collaborative poems are an old literary tradition. Linked verse was the major form of Japanese poetry for centuries, and poets wrote together in ancient China and in medieval Provence.

Teaching Collaborative and Bilingual Poetry

If there are problems teaching poetry at the high school level, imagine the resistance encountered from post adolescents and adults! This writer, however, has taught bilingual poetry and used collaborative techniques successfully at the university level. To prepare the class to write bilingual poems, some examples from Koch's Wishes, Lies and Dreams were read to the class. An entire class was devoted to this preparation. Simile and metaphor were explained in simple terms, as Koch suggests, to take the mistique out of writing poetry, and the assignment was made to write a bilingual poem on any topic of the student's own choosing using any vocabulary. This was done because only one more class period could be dedicated to this activity. The many possible themes cited earlier in the paper were touched upon, and examples were given for each. The students returned to the next class with their efforts. We sat in a circle, as is our custom, and read the poems to each other. The instructor also participated. At the end of the hour, the poems were collected to be mimeographed and redistributed in booklet form. The creativity was outstanding. College students hunger to express themselves artistically and to "become children again" as a relaxation from all the heady coursework. Imagine the pride involved in writing a poem for Spanish class!

During the final quarter in the Spring, a class collaboration was done. The lines were written on the board by students, one by one, and the level of energy in the classroom was very high. This is a bit of a change from the way Koch recommends doing this. It was, however, found to be equally successful. The class collaboration can be written down by a student, given to the teacher, copies made and distributed for all. One might imagine that a tape recorder could also work quite well with each student reciting one line of the poem into the tape and then playing it back to hear the final version.

The following bilingual poems are examples of those created by faculty and students in college Elementary Spanish classes.

El sol and the mar

El sol begins by warming the playas and the aire.
Then it beckons to the gente - 'come recline in my warmth'

On the playas of blanco sand, the gente
Come to be tostado by el sol.
Their bodies turn negro and they laugh.

The mar beckons también.
She sparkes like the estrella and glistens seductively.
The agua is fresca and clean.

The gente go nadar and are rocked and swayed,
As the leaves of a palm árbol in the wind.
They are refresco.

As they tire in their partido, el sol drops down
dormir y the mar se calma.
They will play the partido again mañana. --Lynn Myers

Note the inventive and probably unconscious bilingual alliteration ("drops down dormir") in the first and second lines as well as the last line ("play the partido") of this poem.

Cycle Eterno

Primavera - birth
Verano - youth
Otoño - solitude
Invierno - death
Primavera - rebirth
--Elena Klotz

En the aquario
del Padre
hay many peces
each
with
su propio pescador.
--Evelyn F. Brod

Luego y Ahora

I used to
climb árboles
cut out paper dolls
mirar the nubes
blow up balloons
practice my lecciones de baile
watch Howdy Doody
and pasar días de verano in the hammock...

I never used to worry about
pollution
pagando the rent
the population explosion
exámenes
inflation
trabajando
the oil crisis and

grey pelos...
...but now I do.

I never appreciated being a niña...until I grew up.
--Cathy Wheeler

Daydream

Había nuevas nubes en el cielo
As I began to walk
En los bosques hacía fresco
As I slept upon the moss.

Hacía sol
When I awoke
¿Qué hora era?
Reality. --Linda Worley

The following poem was accompanied by xeroxed photographs of the beloved friend in question (a Bassett hound). It reaches the heights of glory of multilingual poetry by using English, French, German, Latin and Spanish all in one poem. Its theme is love.

A Poime de mein Amico

Yo tengo un perro
Son nom est Pluto
Er ist ein animal
Mit un male bent foot-o.

Il est un chien
De la especie Bassett
A pesar de son pícaro
Personalité, er has it!

Mon ami est très, très gros
Avec les yeux tristes.
Tiene las oreilles longs
Decir the very leastes.

Er ist ein alte hunde
Que hat siempre sueño
Aunque él parece stümm,
Il est muchísimo el dueño.

Il est chassé les lapíns
Cuando él era jeune
Nunc il marche lentement
Y vuelve a casa soon.

Es un bon mimado
Quelquefois je pense qu'il est fou
pero, no matter what il fait
Eum amo très beaucoup.
--Anne Nethercott

Conclusion

These poems demonstrate what successful ancillary techniques bilingual and collaborative poetry can be in the foreign language classroom. They can be used to increase vocabulary, review grammar, enhance usage, and to build self-esteem in the foreign language. They can, as well, create a relaxed atmosphere among students and teachers where innermost thoughts can be shared, where laughter and inventiveness can lead to a prideful accomplishment in a language not one's own. In short, bilingual and group poetry have the positive result of letting one learn more about a second language and have fun all at the same time!

Appendix A: Translation of vocabulary used in poems

My Rockets in the Azul Space: azul-blue; luna-moon; estrellas-stars; felicidad-happiness. I saw a yellow and blue cabeza!: cabeza-head; amado-loved (for in love); marido-husband; cielo-sky; Cristo-Christ; loco-crazy; toro- bull; niña-little girl. As I Sailed: amarillo-yellow; rojo-red; azul-blue; gris-gray; verde-green. Le grenouille est verte: le-the; grenouille-frog; est-is; verte-green; Pourquoi-Why; coq-cock, rooster; lapin-rabbit; brun-brown; je suis une-I am a; couleur-color. Le U est orange: est-is; il se trouve-it is found; sur l'eau-on the water; au couchant-at sunset; bleu pâle-light blue; vert-green; comme-like; qui-which; scintille en-shines on; tombant-falling; éternellement-eternally; surs-on; durs-hard; rocher-rock; froids-cold. In invierno the sky is azul: invierno-winter; azul-blue; verano-summer; cielo-sky. The León in Invierno: león-lion; invierno-winter; nieve-snow (for snowy); bosque-forest, woods; garra-paw; la paloma-the dove; platos-plates; Navidad-Christmas; la noche-the night; violeto-violet; cielo-sky; baile-dance (for dancing); estrellas-stars. El sol and the mar: El sol-the sun; playas-beaches; aire-air; gente-people; blanco-white; tostado-suntanned; negro-black; mar-sea;

también-also; estrella-star; agua-water; fresca-fresh; nadar-swim; árbol-tree; refresco-refreshed; partido-game; dormir-to sleep; y-and; se calma-becomes calm; mañana-tomorrow. *Cyclo Eterno*: primavera-spring; verano-summer; otoño-autumn; invierno-winter. *En the aquario*: aquario-aquarium, del Padre-of God; hay-there are; peces-fish; su propio-its own; pescador-fisherman. *Luego y Ahora*: luego-then; y-and; ahora-now; mirar-to look; nubes-clouds; lecciones-lessons; baile-dance; pasar-to spend; días de verano-summer days; pagando-paying; éxamenes-exams; trabajando-working; pelos-hairs; niña-little girl. *Daydream*: había-there were; nuevas-new; nubes-clouds; en el cielo- in the sky; en los bosques-in the woods; hacía fresco-it was cool; hacía sol-it was sunny; ¿Qué hora era?-What time was it? *A Poime de mein Amico*: poime-poem; mein-my; amico-friend; yo tengo un perro-I have a dog; Son nom est-his name is; Er ist ein-he is a; mit-with; Il est un chien-he is a dog; de la especie-of the kind: a pesar de-in spite of; son-(being); pícaro-rascal; personalité-personality; er-he; mon ami-my friend; tres gros-very fat; avec les yeux-with eyes; tristes-sad; tiene-he has; oreilles-ears; decir-to say; er ist ein alte Hunde-he is an old dog; que hat-that has; siempre-always; sueño-sleepy; aunque él parece-although he seems; stümm-silent, dumb; muchísimo-very much; el dueño-the owner; chassé-chased; lapíns-rabbits; cuando él era-when he was; jeune-young; nunc-now; el marche-he walks; lentement-slowly; y vuelve a casa-and returns home; bon-good; mimado-pet, spoiled; quelquefois-sometimes; je pense qu'il est fou-I think that he is crazy; pero-but; il fait-he does; eum amo-I love him; tres beaucoup-very much

Notes

1 Evelyn F. Brod, "Concrete Poetry: A Linguistic Technique for the Foreign Language Classroom, *Foreign Language Annals* 16, 4 (September 1983), 255-258.

2 Kenneth Koch, *Wishes, Lies, and Dreams: Teaching Children to Write Poetry* (New York: Chelsea House Publishers, 1970). (Also referred to as *Wishes, Lies and Dreams* and *Wishes*.)

3 Kenneth Koch, *Rose, Where Did You Get That Red?: Teaching Great Poetry to Children* (New York: Vintage Books, Random House, 1973). (Also referred to as *Rose, Where Did You Get That Red?* and *Rose*.)

4 Kenneth Koch, *I Never Told Anybody: Teaching Poetry Writing in a Nursing Home* (New York: Random House, 1977). (Also referred to as *Nursing Home*.)

5 *Wishes*, p. 53

6 *Rose*, pp. 163-164

7 *Rose*, p. 308

8 *Rose*, p. 17

9 *Wishes*, pp. 24-35

10 *Wishes*, p. 29

11 *Wishes*, pp. 50-51

12 *Wishes*, p. 45

IDEA EXCHANGE: LA FRASE (WORD ANAGRAMS)

Ruth Rich, Central High School, Olympia Fields, Illinois

In this successful vocabulary game, students are divided into groups of three or four and are given a set of seven cards containing unrelated vocabulary words (one word per card). These vocabulary words consist of assorted nouns, verbs, prepositions, etc., and may include review vocabulary from several chapters. Groups have five minutes to make as many sentences as they can using the words. Each sentence must contain at least one "card" word. After five minutes (use a kitchen timer), groups swap sentences with another group in order to identify and correct errors in the other group's sentences. Sentences with errors are crossed out and are not counted in the scoring. Scoring is as follows:

1 point per word used.
2 additional points per sentence if two card words are included in one sentence, 3 additional points per sentence if three card words are included in one sentence, 4 additional points for four card words, 5 points for five card words, and 6 points for six card words in a single sentence
20 points extra if all seven "card" words are used correctly in sentences.
50 points extra if all seven words are used in the same sentence.

Make three or four different sets of words that can be rotated to play several rounds. Depending on lesson content, the teacher can impose restrictions on the sentences (all sentences in the preterite, for example). In my vocabulary card sets, the only way all seven words can be used in one sentence is to use the subjunctive, and only one group in seven years has figured it out.

IDEA EXCHANGE: STUDENT-MADE BOOKMARKS

Barbara Snyder, Normandy High School, Parma

Target-language bookmarks similar to those found in American bookstores are also sold in other countries. After I brought several back from Mexico City as examples ("El leer también es divertido" illustrated with a tennis ball, baseball, and golf ball), second-year students made their own Spanish bookmarks. Light-weight poster paper was cut into 8 1/2 X 2" strips. Students prepared an original saying in the target language, wrote it on their card, and included an appropriate illustration. A paper-punch was used to punch a hole for yarn (left from earlier projects). Months later these bookmarks are still being used, not only to mark homework pages, but also to identify and distinguish their Spanish books from others in their lockers. As one student said, "It's easy to find my Spanish book. It's the one with the yarn hanging from it".

SO YOU WANT TO BE IN PICTURES:
VIDEOTAPING IN THE FOREIGN LANGUAGE CLASSROOM

Connie L. Bowman
Hillsboro High School

One of the most creative and motivational tools for the modern foreign language teacher is the videotape camera and recorder along with the cassette recorder. This audiovisual equipment permits students both to hear and see their strengths and weaknesses. These devices reinforce student creativity that makes the language much more practical. The practice of videotaping provides a good method for students to see and critique themselves more objectively. Through the use of videotapes, good peer role models can be presented. These role models give the other students an incentive to improve their speaking ability in the language.

Four years ago the French Department at Hillsboro High School began using videotaping in the classroom. The first tapings were part of a final exam. After the students taped their respective presentations, they wanted to see themselves on TV. As each group watched their presentations, the teacher noticed that the students were critiquing their own and other group members' pronunciation, grammar, and diction. Although the tapes were of extremely good quality, this activity was being used as a final proficiency exam, and, therefore, the taped performances could not be presented to the classes as role models.

The following year, videotaping was introduced earlier in the term so that the taped performance models could be used as part of the teaching curriculum. At the beginning of the school term the classes were divided into groups of four students and assigned oral projects according to their level of training. For example, French I students used structured vocabulary, French II used structured topics, and French III used free form projects.

The teacher noticed that the students appeared to be more at ease before the camera than when called upon in class. The presentations were more relaxed and less rigid than direct presentations given before the class. The conversations presented were more natural than the textbook's rigid structure. Conversations did not appear to be forced but flowed smoothly. The stress level of the students was also lessened, first, because peers were not watching and, second, because students also had the opportunity to make corrections if they desired. The students seemed oblivious to the presence of the teacher who was watching and grading the productions. They were more interested in the camera and what they looked like on the big screen.

Today videotaping is a very important part of the curriculum. Taping is used extensively in the classroom. Each student is videotaped four to six times a year. Each grading period students are changed to different groups, permitting them to experience different accents and different ideas. The student is given part of the class time to prepare for the taping. For classes of twenty-six to thirty students, taping is completed within a two-day time span and usually takes only one forty-five minute class period. The French I student begins with a fifteen to thirty second taping. After taping, each group uses a critique form to do a self-analysis, as well as a critique of the group. The four areas evaluated on this form are clarity, performance, pronunciation, and creativity. The scoring scale is: excellent-4, good-3, average-2, and poor/needs improvement-1. If the group is dissatisfied with its presentation, a retaping can be scheduled followed by another critiquing. Most retapings occur immediately after the first presentation because the students are confident, and because the sooner the student is retaped, the more valuable is the reinforcement. Students want to improve upon their past performance. After all groups are finished taping and self-critiquing is completed, the tapes are shown to the entire class. Each class selects its own two best presentations using the critique form described above. The two best tapes are then shown to each French I class, and all the French I students select the best overall presentation, again using the critique form. The same procedure is used in French II with tapings that last thirty to sixty seconds, and in French III with a minimum taping time of forty-five seconds. After the best tape is selected from each level, an "Academy Award" is given to the winning group. This token award may be in the form of candy bars, extra credit points, badges, "Number One" buttons, or any other imaginative gift.

Taping in French I Class

The beginning tapes for the French I class are done with controlled vocabulary. This may be a list suggested by the textbook or a teacher-made list according to a certain category. One possibility for the first taping might consist of the ACTFL "McDonald's France" lesson packet (1). The students are introduced to the vocabulary needed for ordering, names of items in French, the cost of the items, conversion of francs to dollars, and cultural differences. Beginning students enjoy studying this lesson because they are able to identify the different items, and because they are able to attain a high level of comprehension. After completing the lessons, a prerequisite to the taping is that the group must write a conversation using some of the basic vocabulary from the unit. For example:

J'ai faim.
Bonjour
J'ai soif.
Bonsoir.
Avez-vous...
J'aimerais...
Je voudrais...
Pouvez-vous me changer?

le quart
le hamburger
le chausson aux pommes
le café
le grand cornet
le cacao chaud
le Mac Shake
le bière

J'ai commandé...
Puis-je vous aider?
Merci.
Au revoir.

le poulet frit
les frites
le filet de poisson

The teacher reviews the basic vocabulary and assists in difficult areas of pronunciation and conversation clarity. Next each group acts out a visit to a restaurant for the taping. After taping, students review the tape and immediately critique the creation. Many times the teacher was encouraged because an individual in the group would take the role of helping others with pronunciation. Other students are receptive to such help, and they in turn join in by asking questions or by helping each other. Here they are sharing their ideas and knowledge of the language with each person in the group.

Students really use their vivid imaginations for these presentations. One group found two chairs with wheels and used them as cars. The same group brought in McDonald's realia and prepared a drive-thru window. Other students enjoyed watching this presentation with all its novelty. These students became role models encouraging other students to be more creative in their own presentations.

Other possibilities for beginning tapes come from the use of short dialog topics such as introducing party guests to each other, asking for a date, or filling out papers for credit card or job applicaions, passports, or immigration papers. In this question/answer series, one person poses questions to another. These questions deal with asking name, phone number, age, address, birthday, and other needed information. Students enjoy being able to present their newly acquired language skills to others. It is also a means of practicing vocabulary in a survival situation. One can see that making the lessons more practical and relevant in the early stages enhances the learning process for students.

As the year progresses, French I students receive more freedom in their skit presentations and topic selection. The presentations build upon each lesson, and students must utilize vocabulary from many lessons, thus providing a chance to review. Some later examples presented by students for videotaping are sports broadcasts, interviewing key sports figures played by members of the class, news stories using classmates as major news items; weather forecasts; and commercials for clothes, foods, drinks, and restaurants.

Students are able to use their creativity in writing, staging, and acting. As students' language ability develops, the teacher is able to distinguish between advanced students and students who are having difficulty understanding a concept or learning a skill. By using videotapes, more advanced students can do more challenging presentations, while students having difficulty can receive the extra help they need to succeed. The extra time the teacher spends with them can be a source of encouragement for the struggling student as well as time for the teacher to help with pronunciation and grammar concepts. Students receive positive reinforcement and gain confidence in their speaking ability even though they are different levels of achievement.

French II Videotapes

French II and III students are taped early in the year as a pre-test for future reference and as a teacher assessment of language retention over the summer. From this pre-test, review material is compiled and review lessons presented. The French II class follows an approach similar to the French I class, but students are given more freedom in topic selection.

The French II videotapes are usually more complex because students have a year of videotaping experience behind them and because of their knowledge of the language. Some presentations are taken from stories read in class: "Le Monstre dans le Metro" (2), or "Le Chapeau Rouge" (3), or dialogs from the text. Students either adapt scenes from the story or present selections from the original text. Most students prefer to use the story's concepts, but they change the storyline and action. One French II group, for example, did an exceptional presentation using the concept of a monster invading the business area of a major city. An investigative reporter was frantically looking for people to interview for his column. One person interviewed was a disheveled housewife presented in stereotypical attire: hair in curlers, housecoat, house slippers, dizzy, and thinking only of cleaning her house before the monster destroyed the city. The second person interviewed was the Chief of Police following the television version of ineptness, crassness, and general lack of intelligence. The final interviewee was a Skid Row bum whose credibility was in doubt. This group used sound effects, lighting, and background drawings for the set. The presentation displayed ingenuity on the part of the students, as well as creativity, but it was also an interesting way for students to use the language. The tape received high praise from all classes and became a good model for other students. Positive comments were made by everyone concerning their excellent pronunciation and speaking abilities. The members of this group became instant celebrities in the French classes.

Students having difficulty with the language are encouraged to select and adapt lines from the original text. Correct grammar and form helps these students and writing the language correctly is good practice. Since the teacher has covered the story, pronunciation, and grammar with the class, preparing the presentation serves as a useful review and reinforces both pronunciation and grammar concepts. All students write scripts and the teacher or class aides help with translations, idiomatic expressions, corrections, and pronunciation.

Many times students use ideas from television serials, and the more action-packed the better. Some adaptations have been made from the "A-team" (4) and other detective or sitcom themes. Commercials supply extensive material for students because they are easy to adapt and arrange. It is possible to see in the class what is popular by the number of times a certain theme is presented. One year when a certain commercial was the craze, eight different adaptations were found in one class alone! After the taping, of course, comes the critiquing of the presentation. The same process is used as with French I.

French III videotapes

French III uses more sophisticated works to accomplish the same vocabulary expansion. Here students use selections from books that are read: Le Comte de Monte-Cristo (5), Les Trois Mousquetaires (6), fairy tales that are shown in elementary school, the text, and their own topics. Students are given more freedom to select, edit, and produce their own presentations. At this level students are energetic and enthusiastic about their productions. They take pride in their work and employ elaborate costumes and set designs. These costumes are brought from home, borrowed from other people, or taken from the art department's prop room. Everyone gets involved with the productions. French III students know what is needed for a first rate production and they put time and effort into accomplishing this. They scrutinize their first presentation and do an indepth critique of it. The students seem to experience little stress during the taping and are always anxious to see their productions even after three years of videotape experience. Students find success and receive positive reinforcement, not only from the teacher, but also from peers. They also have the self satisfaction of knowing that they did a good job. French I and French II classes always want to see the French III productions and French III students are eager to have them shown. New vocabualry is reviewed with French I and II classes before the tape is shown to introduce to the younger classes the new words and usage that they would not have seen in the text.

At this level the teacher can permit students to do videotaping at home if they desire and if they have the equipment. One group did an adaptation of a six o'clock news broadcast using the Third World countries as an anchor base. The setting was Baghdad, the anchormen dressed as sheiks, and the news centered around the oil cartel, revolutions, and assassinations in this area. They incorporated different video clippings from home videos and home movies for the main stories. Students were extremely proud of their ability to mix and organize a newscast. Use of home tapings permits students to have more time for production and critiquing and also permits students to incorporate a more polished look.

The classroom is the studio for this learning experience. While taping in French I and II classes, a corner of the room is set aside as the studio. The television monitor, camera with a tripod, microphone, video tape recorder, extension cords, connectors and video recording tape are set in place. A blackboard, bookshelves, or filing cabinets may be used to divide the class from the taping area. This gives students who are taping more privacy and a sense that no one is watching them. Another successful method is to turn all desks in the opposite direction with students facing the opposite wall. It is understood by the other students that absolute silence must prevail during the taping and that no one can turn around to watch. The groups seated either work on their presentations or on an assignment. Numbers are drawn before taping, so students know whose turn is next and can be prepared. Since there is only one French III class and their presentations are more elaborate, the recording group is the only one in the room. This gives them more time to set up their props and arrange the setting as needed. Other students are in an empty classroom next door working on an assignment or presentation, or they are in the library doing research on cultural items. The librarian is cooperative and has the needed books on reserve for the class.

A supplementary and inexpensive alternative to the video camera and recorder is the cassette recorder. The same procedure used for videotaping can be applied to audio taping. Advantages of the cassette are its availability and its compactness. Students are divided into groups of two rather than four. They record conversations prepared in class or recite a dialog from the unit that has been introduced and reviewed. Students are able to hear weaknesses and are able to make corrections immediately. Students select numbers for their order of presentation and then move in succession from the seat to the door to the hallway where the recording is made. Students dissatisfied with the first recording have the option of retaping. This retaping may occur immediately or on the student's own time, either at home or during a study hall. The library has a soundproof booth that functions well for this type of work. Students are given a time limit (usually two days) for the tape to be presented to the teacher. When students are satisfied with the final taping, it is then submitted to the teacher for a grade.

Students often want to show their presentations at home and will bring in their own blank videotape to have a duplicate made from the original. This fosters good community relations between school and parents. Parents are able to see the progress students are making and their enthusiasm for the class, and they can see a small fragment of what the teacher is doing to prepare the student for survival in a foreign country. Students feel good about their accomplishments and this positive reinforcement encourages them to expand their abilities by pursuing further studies in the language. Students are unaware of all that is happening to them through the constant repetition of the work: writing, proofreading, revising the script, taping, critiquing, retaping, critiquing, class debut, Academy Awards, and home viewing. Current concepts and vocabulary that students are using become ingrained in the subconscious. It is easier to recall correctly a grammar concept or vocabulary word when needed because of this practice.

The possibilities for use of the video camera in the classroom are limitless. The teacher must not be afraid to permit students to be creative, and the video camera is a means to accomplish this. The more that students strive to obtain goals, the more they will achieve. This method permits the student instant replay and positive reinforcement from teachers as well as peers. They are able to correct errors instantly or build upon strengths. Videotaping has many unexplored potentials as a teaching aid for the modern foreign language teacher. The only limitations are the ones the teacher or students impose upon their own creativity.

Notes

1 Robert Hendrick, Jr., Ronald McDonald dit, ACTFL Materials Center (2 Park Avenue, New York, NY), 1978.

2 Joseph Conroy, Le Monstre dans le Metro et d'Autres Merveilles, AMSCO School Publications (315 Hudson St., New York, NY 10013), 1978.

3 Le Chapeau Rouge: La Lettre Mysterieuse, Le Chien Disparu, La Grande Operation, La Valise Desirable, Gessler Publishing Co. (900 Broadway, New York, NY 10003).

4 A-team, NBC Television Serial.

5 Louise Seibert and Lester Crocker, Histoire d'une Revanche (adapted from Alexandre Dumas' Le Comte de Monte-Cristo), Charles Scribner's Sons, New York.

6 Henri Remachel, Au Service du Roi and Au Service de la Reine (adapted from Alexandre Dumas' Les Trois Mousquetaires), Gessler Publishing Company, Inc., 1964.

IDEA EXCHANGE: MACARONI PUZZLES

Karen Clark, Parma Senior High School, Parma, Ohio

Purchase alphabet macaroni and keep it in a big jar in the classroom. When there are a few extra minutes (after a test, for example), divide students into groups of three or four and give each group a big handful of macaroni. Groups compete to see which can make the most target language words from their macaroni letters.

THEATRE AS A TOOL IN THE LANGUAGE CLASSROOM: LET'S PLAY, MOTIVATE AND LEARN!

Michele S. Davis
The Ohio State University

So, you're straight out of college and full of ideas! Theories of language learning buzz excitedly from one side of your brain to the other! Those goals for your first foreign language class are lofty and practically perfect: "The student shall become proficient in speaking, writing, reading and listening comprehension of the target language." "The student shall become an expert in the art of cultural awareness and help the language teachers of the world change the course of humanity." "My classroom shall overflow with such linguistic perfection that my chest will expand with pride and my very existence will be justified fourfold!"

Then, forsooth, one day, as you stroll professionally through the halls of your academic environment, you inadvertently tune in on some meaningless palaver. At least, in regards to your classroom, these comments are nonsensical gibberish: "I hate that dumb class. All we do is repeat, repeat, repeat!" "It's so dull in there! Every day it's the same old, stupid thing!" "That's not a class—it's a torture chamber!"

So, you pride yourself on your highly disciplined approach to language teaching. So, you proceed methodically through the textbook, line by line, paragraph by paragraph, page by page, chapter by chapter. So, you drill your charges on verbs until they respond without thinking, as all well-programmed robots should.

Maybe you could be the topic sentence in a scholarly exercise in negativity. Reality has finally forced itself upon you. Take another look at your goals for your foreign language classroom. Everything seems to be in order there, and you certainly cannot change even one little comma in your objectives. Perhaps you need to focus for a moment on your students. Do they want to keep up with the blueprint that you have so carefully prepared to insure their success in the target language arena?

Congratulations! You have just smashed into the basic problem that torments many foreign language teachers at some point in their career. Suddenly your professional emphasis changes from academic proficiency to attitude problems. Is it possible to transmit your enthusiasm to others? How do you convince students that your dreams and goals need to be theirs? Now you know that the most successful teachers are ninety-nine per cent motivator and one per cent instructor.

The next thing you discover is that a certain incentive or stimulus to action may work for one colleague in his or her classroom; however, you cannot be assured that this technique will be equally effective in your schoolroom. Theories that sound so good on paper may not get results with your pupils. Nonetheless, do not lose heart. Do not give up.

Think for a moment about the learning process as you have experienced it. Trace it through your life and see how its role became modified and changed as you grew older. As a pre-schooler, you were allowed to learn through playtime activities. In kindergarten, gaining knowledge was still fun. However, the older you became, the more the act of acquiring knowledge became serious business, an arduous task, a frustrating chore. Did you ever become frightened about the possibility of not being able to live up to your teachers' demands? Can you now relate to what may be happening to the youngsters in your classroom? If you are brave enough, walk into your schoolroom tomorrow and address your pupils: "We are going to use this class time to respond to a survey regarding your expectations and foreign languages. Please write answers to the following questions:

1. Why are you studying (Spanish, French, Russian...)?
2. What did you expect a foreign language class to be like?
3. Have you been disappointed in any way about how the class is run, the kinds of activities you have encountered, your progress, etc.?
4. How do you feel while in this class: frightened, nervous, dumb, secure, enthusiastic, bored, angry, etc.?
5. If you could change anything about this class, what would it be? How would you change the areas that you consider to be problems?

Tomorrow we will discuss these areas in hopes of making this class a more effective learning experience."

Later that evening, as you sort through their essays, keep track of the number of times that students mention their negative reactions to being in a foreign language classroom. Do they ever mention the word "fun?" If they do, it is probably because that is the missing element. Review one last time all those theories you studied and memorized in your many education classes. Can entertainment and learning co-exist in the foreign language classroom?

Yes! There is a way to momentarily distract students without destroying the learning process. Have you ever considered using theatre as a tool in second language learning? I can already feel you easing nervously towards the door. I can hear your thoughts: "She's crazy! I've never acted in a play! I don't know the first thing about lighting, make up, or costumes! Why is she trying to complicate my already impossible life?"

There is no need to panic. Let me explain. There are two views concerning the use of theatre in the classroom. One method is to actually perform a play in the target language. However, it is also possible to incorporate theatre into your language teaching objectives by means of "dramatic activities."

In order to present a play, one has a well-defined end product in mind. The principal goal is to have individuals memorize lines and move about a stage in some meaningful way. By using dramatic activities, on the other hand, the teacher is focusing on the process of dramatization. These activities could relate to performing a play, but do not need to. Dramatic activities are those tasks that unite language learning with bodily movements, voice intonation, emotion and imagination. With a little creativity on the teacher's part, simple theatrical exercises may be eased into the traditional classroom structure in order to enrich and enhance the intellectual aspects of language learning. Such activities can also be modified to meet the needs and levels in any class, and the possibilities are endless.

Last week your beginning students were learning adjectives in the target language. You can easily work this into a dramatic activity and use it as a quick ten-minute warm-up exercise.

1. Write various adjectives in the target language on separate slips of paper and place them in a hat, a basket or some other receptacle. Call for a volunteer to draw the first slip. (By the way, the very act of picking their own adjective allows students to relax slightly and gives the feel of a more democratic ambiance rather than a teacher-controlled situation!) Some suggestions for adjectives are: happy, sad, angry, afraid, worried, bored, impatient, confused, depressed, tired.

2. Academically, the pupil must be able to read and understand what the word means. Dramatically, the teacher may suggest a variety of activities.

   a. Standing in front of the class, the student may use appropriate facial gestures in order to project his/her adjective or emotion to the other students. The class, in the target language, must guess which emotion is being pantomimed. The person who correctly guesses the adjective may draw the next adjective and repeat the process.

   b. This activity may also be extended to include body language. Instead of focusing only upon the face, the teacher may ask the class members to walk across the room with the adjective in mind. The emotion is thereby projected through posture and movement.

   c. Voice intonation may likewise be incorporated into this exercise. Instead of facial gestures or body language, have the students project the emotion through sound. Beginning students may count to ten, using the intonation which would be appropriate for the emotion in question. More advanced pupils may recite the alphabet or read simple phrases in the target language, varying the intonation according to the adjective.

d. In more advanced classes, the teacher may follow the correct answer with a series of questions utilizing vocabulary and grammar from past lessons: Why is Robert sad? Where is Robert? What is he doing? When will Robert feel better? In the more advanced classes, students may be called upon to ask the questions.

Verbs lend themselves with considerable ease to dramatic activities. Have a volunteer draw a slip of paper that contains a phrase in the target language. The pupil acts out a response to the teacher's question that stresses the verb being studied: What is he/she reading, eating, opening...? This type of exercise also works very well with command forms for the more advanced students.

1. Samples to act out:

   a. To read: You are reading...
      - a recipe for the first time
      - a boring textbook
      - a letter from your girlfriend/boyfriend
      - a favorite cartoon

   b. To eat: You are eating...
      - a triple cheese pizza with your hands
      - barbecued spare ribs
      - spaghetti
      - an ice cream cone
      - a jalapeño pepper

   c. To open: You are opening...
      - a box of roses from an unknown admirer
      - a bottle of champagne without a bottle opener
      - a jar of honey whose lid sticks and then comes off suddenly
      - an umbrella in the wind, only to discover that it has holes in it.

2. This dramatic activity may also be varied or expanded through the use of questions asked by either the teacher or students: Who is he/she? Where is he/she? Why is he/she reading...? When is he/she reading...? How many people are with him/her?

Nouns may be used as an aid in the process of memorization. The teacher may put together a collection of articles from recent lessons. You may wish to select things that could belong to one person, such as, for example, a knapsack, jogging shorts, a textbook, tablet, vitamins, a comb...

1. For the beginning students it may be enough to recite or write the names of the articles they have seen.

2. More advanced students may be asked to write a character study of the person they feel owns the articles.

3. Students may be asked to work in pairs in order to write a short dialog about the person who owns the articles and his/her friend. Have each pair act out their skit.

4. This exercise may be used to project cultural differences. Place food, clothing, or personal articles from the target culture on a desk and have the class form groups of two or three and work out a cultural dialog. Give them an evening to rehearse at home before presenting the skit for the class.

Both beginning and advanced language students can respond to a simple street corner scene stressing character development. Allow the students to choose a partner. Each person will then decide to play the part of a character (unbeknownst to anyone else) from the target culture: a lawyer, a servant, a child, an elegant lady, a priest, a nun, an Indian merchant...

1. The teacher may give the pair a simple dialog to memorize:

   Hello.
   Hello.
   How are you today?
   Fine, and you?
   Fine. The weather is beautiful, isn't it?
   Yes.
   Good-bye.
   Good-bye.

   The class will observe the manner in which the two people interact and attempt to guess who the characters are.

2. This exercise may be expanded by having the students create questions in the target language for the two characters: Who are you? Where are you? Why are you here? What are you doing? Where do you live? Where do you work? How long will you be here? What time is it?

Impromptu monologs can be fun and educational for language students at any level. Have the students write a topic for conversation in the target language on a slip of paper. Collect the papers in a hat or other convenient receptacle.

1. Sample topics:
   My favorite vacation.
   My most boring class.

Everything I know about backpacking.
My pets.
The kind of job I would like to have.

2. Ask for a volunteer to be the first "victim": The student will draw a slip of paper from the hat and read the topic aloud. He/she must say two or three sentences in the target language about the topic. If the student gets stuck, allow the class to help out. When the student finishes, allow him/ her to choose the next victim.

3. As a variation, the teacher may want to give points for correct grammar usage.

Hopefully, these few dramatic exercises will give you some ideas for temporarily distracting and motivating your students without totally separating them from the language learning process. Although some of these activities may seem absurdly simple to you, you will find that they create enthusiasm among the pupils. In most cases, it is impossible to predict the outcome of these tasks; that is, the students will never know what to expect from their classmates who are standing in front of the class. Since most of these exercises force the class to focus on creativity and imagination, any existing boredom will be reduced. You will also find that while you, the teacher, get a break for a few moments, the students are active at all times. They are either reading, observing, interpreting, or acting. Besides these obvious activities, everone uses imagination regardless of the exercise!

By this time, there must be at least two major questions on your mind. First, who has time for these kinds of activities? Remember, these dramatic activities need not dominate the entire class period. Use them as a warm-up or as a quick review of yesterday's lesson. Two or three pantomimes will get the class moving, change the atmosphere and cause the students to believe that they are playing, rather than studying!

Second, how do you handle the student who feels that he or she cannot act? Remind the class that their grades are not based on acting talent, but rather on involvement in the activity. Allow the more reticent pupils to observe, interpret and respond from their seats for a few days. They are still participating and their involvement will become more pronounced as soon as they see that the others are not perfect actors or actresses either!

What matters is that, by momentarily distracting your students, a new sense of enthusiasm and motivation is born. The class is now more willing to reach for your goals, thus, reestablishing your professional sense of self. You are not a failure. You are a good teacher and a motivational genius! Congratulations!

REACH OUT AND TOUCH SOMETONE: USING COMMUNITY RESOURCES

Barbara Sposet
Brooklyn High School

Local resources are often ignored by many of us, and yet they can definitely help to keep a language relevant for today's students.

Since its founding, Brooklyn, Ohio, a suburb of Cleveland, has consisted of a large German-Russian population. German is often spoken in the home, and many students play soccer and dance for local and national language organizations. This immediate contact with the language and culture has been utilized by my colleagues in the German classroom through several activities. Parents, grandparents and retired volunteers have been used as teacher aides in all levels of German to aid in reading practice and oral conversation skills. Advanced level students must record an interview in German with a person from the community, preferably a non-family member. Free films from the local German embassy offer students an updated and current analysis of various historical and cultural events in both East and West Germany.

My first contact with local Spanish resources began by following up on a photograph published in the newspaper (the Cleveland Plain Dealer) about a Spanish teen dance troupe. I used the telephone directory to locate the Spanish-American Committee, a source that since has proven invaluable to me and my students. Their dance group, for example, has performed at our International Fair.

As an in-service project, both Spanish teachers visited the committee's language school where we saw adults of various ethnic backgrounds learning English as well as receiving technical on-the-job-training. Most importantly, I discovered the Spanish-American Day Care Center, which has become the focus of Christmas and Easter projects in the advanced level classes.

At Christmastime my students design and make their own piñatas as well as individual favors for all the forty to sixty students there. Several days prior to our Christmas break, the students and I, dressed as Santa Claus and his elves, visit the children to break the piñata, sing songs in Spanish, and, of course, visit with Santa. Most of my students are overwhelmed to see a three- or four-year-old speaking Spanish fluently, yet with those children to whom English is a foreign language, our students lose the inhibition so often present in the formal classroom and begin to speak and to try out their Spanish freely. We have also presented a fairy tale in Spanish at Easter and brought the children the Easter bunny. In return the children have made for us special favors of their own or presented a dance or song typical of their culture, which could be Puerto Rican, Cuban, or Mexican.

Not everyone who studies to become a foreign language teacher knows how to perform a dance or play an instrument of that country. When my students expressed an interest in learning an authentic Mexican or Spanish dance, I panicked, but, remembering that "your fingers do the walking through the yellow pages," I consulted the directory for dance studios. After calling several that specifically indicated Latin dancing, I called our only dance studio in Brooklyn. To my surprise one of the instructors was from Mexico. She found and taped the music to "El Jarabe Mexicano" and visited us during two actual class meetings (with her two-year-old son) and several times after school to practice. Besides the dance lessons, Lupita shared with the class some advice about an upcoming trip to Mexico. I might add that she spoke to her son in Spanish, which provided another insight into the language that my students had not experienced before.

What kinds of local resources are available to you?

1. Local colleges. Sit in on a class or get an instructor of a local college to come out and talk to a class. Findlay College, for example, offers a free speaker service on careers in foreign languages.

2. Professional meetings. Exchange names with another teacher and set up pen pals with each other's students. You can also set up exchanges of materials between schools. This can also be done with personal acquaintances.

3. Commercial resources. Give your community and nearby communities a closer look. We have a Zayre's store nearby in the Denison/West 65th area that always has greeting cards in Spanish. We also have a Fazio's food store that specializes in Spanish foods. A food store in Port Clinton sells flour/harina to make tortillas. Have you visited the Columbus area and the Continent shopping area near Worthington? My teaching colleague bought a tortilla maker there. Catalogs such as those from Hanover House or Lillian Vernon offer baking items for French and Spanish cuisine.

4. Your own experiences. Since my son is adopted. I discovered an orphanage in an adoption magazine to which I subscribe that needed baby quilts to be made. The article provided directions for the quilts, and my students and I made two as a class and Spanish Club project. We later received a personal thank-you note for them.

By following through on leads seen in national and local periodicals, and by examining the world around you, we can all reach out and help our students discover how small the world truly is and subsequently reveal to them the why of taking a foreign language.

QUEBEC: PREPARING FOR AN EDUCATIONAL VISIT

Lois Vines
Ohio University

Travel is by its very nature educational. As foreign language teachers we would agree that visitng a country where the target language is spoken is the best way to learn about the culture and improve language skills. My own experience tells me that the more one knows about the foreign language and culture before arriving in the country, the more one benefits from the visit, especially in the case of a brief sojourn. In addition, preparing for the visit is half the fun, because our incentive to learn is all the more intense as we anticipate the experience of really being there. The following ideas, then, are presented to help teachers prepare themselves and their students for a trip to French-speaking Canada.

Textbooks at both the high school and college levels proudly point out the fact that there is a unique Francophone culture located on our northern border within a day's drive from Ohio and from the northeastern part of the United States. But most textbooks devote only a chapter or two to French Canadian culture and give no details about the distinctive aspects of the language. My point here is not to criticize textbooks. They do a good job presenting grammar along with readings on Francophone cultures. The point is that, in order to prepare students for a trip to Quebec, it is necessary to look elsewhere for additional material. But where? This is the question I set out in earnest to answer several years ago.

After having spent two summers in Quebec, one studying linguistics at Laval University and another as a group leader for The Experiment in International Living, I had acquired an extensive bibliography on French-Canadian language and culture. There is certainly no lack of published research on these subjects. The problem was that the material I had collected was not at the appropriate level or in the right format to use with students learning French as a second langauge. For example, I wanted my students to hear conversations in Canadian French spoken by young people their own age. My only oral sample of Québecois was a recording from the Laval University archives that featured elderly people from rural areas recounting local folk tales. The recording was very difficult to understand and had no transcript. This type of material is interesting for researchers but would discourage and bore students in intermediate French classes. After a search of catalogs of American companies that produce audio programs turned up nothing on Canadian French, I contacted the Ontario Institute for Studies in Education (OISE) in Toronto. By chance, I discovered a gold mine of information. OISE had received grants to produce special materials on French-Canadian language and culture to be used in high schools and colleges in English-speaking Canada.

The researchers at OISE began their project by consulting teachers to find out what type of materials would be suitable for use in their French classes. Teachers wanted materials that they could "plug in" to their on-going curriculum so that they could present units focusing on French Canada. The OISE staff came up with the idea of producing modules, which are kits of materials on different subjects, such as language, political leaders, singers, and the city of Quebec. Each OISE module contains a teachers' manual, thirty booklets, a cassette recording, and, in some cases, slides or other special activity materials. A great deal of research has gone into each module so that the teacher can present the unit with the materials provided in the kit, and so that students do not have to buy extra textbooks. The OISE modules along with additional readings from current sources provide excellent preparation for an educational visit to Quebec.

Language

An area often neglected when studying Francophone Canada is the language. Although Standard French provides the basis for understanding Canadian French, significant differences in lexicon and pronunciation are not usually presented to students learning French as a second language. Most French teachers have never been introduced to Canadian French as part of their own course work in college. The OISE module entitled *Le francais parlé au Canada* (1) is very well conceived because it *assumes that the teacher has* had no previous training in Canadian French. The Resource Booklet included in the module explains such terms as standard language, dialect, regional variations, and register. It also gives a brief account of the origins of Canadian French along with examples of lexical differences and discusses attitudes towards the language. Written on a level that high school and college students can easily understand, the Resource Booklet provides a good introduction to the second part of the module, which gives an oral presentation of the most important phonological differences between Standard French and Canadian French.

Although there are phonetic variations throughout the different regions of French-speaking Canada, the researchers who prepared the OISE module focus on the basic phonological characteristics that distinguish Canadian French from the standard language spoken in France. A difference that one notices right away in Canadian French is the frequent occurrence of assibilation, a certain friction that accompanies the consonants /t/ and /d/ when they precede the high vowels /i/, /y/, and /u/. Standard French /mardi/, for example, is most often pronounced /mardzi/ in Canadian French. On the cassette included in the module *Le français parlé au Canada*, the narrator explains in English *the basic phonetic differences* and then gives contrasting examples in Standard French and Canadian French. Other phonological characteristics presented are the apico-dental /r/ often heard in Montreal, the use of /ɔ/ in Canadian French in place of the Standard French /a/

or /ɑ/ at the end of words; the use of /I/, /Y/, and /ʊ/ in Canadian French instead of /i/, /y/, and /u/; the differences in the nasal vowels; and the dipthongization found in Canadian French. Each explanation is followed by contrasting examples that allow students to hear the differences very clearly. After the explanation and examples are given, a listening quiz tests students' ability to discriminate between words pronounced in Standard French and Canadian French. Finally, a short anecdote is recounted in Canadian French so that students can hear a sample of continuous speech instead of just isolated words. *Le français parlé au Canada* is an excellent introduction to Canadian French and can be used at various levels. Although it is designed for students in intermediate classes, I found it to be very useful as a point of departure for the study of Canadian French in my advanced phonetics course.

The researchers at OISE produced two more modules focusing on langauge that can be used as a follow-up to *Le Français parlé au Canada*. *Devant le micro* and *Devant le micro II* present interviews with French Canadian teenagers who talk about school, their families, and their goals in life. These recordings provide an opportunity to hear the flow of speech and several different voices. Both teachers and students alike can improve their listening comprehension level with these modules, which include transcripts and notes on words having a particular meaning in Canadian French. After listening to the tapes several times on their own, my students were able to discuss in class additional examples of the phonological characteristics they had learned about in the module *Le Français parlé au Canada*. Their ability to listen actively was evident in the examples they presented in class. One student even went beyond the class assignment. From his short wave radio, he recorded a Montreal news broadcast announcing the death of Indira Gandhi. While playing the tape in class, the student pointed out that each time the announcer said the name Gandhi there was assibilation, i.e., /gãdzi/.

The OISE modules on Canadian French are the only audio materials I have been able to find that deal specifically with language. Both the content and format are well designed for students of French as a second language. Teachers and students who are planning to go to Quebec would benefit even more from their trip after having studied and listened to Canadian French before going. Students benefit by having acquired a higher level of comprehension and by approaching their visit with a more objective, inquisitive attitude towards the language. In other words, they will be able to deal with the language at a much higher level than that reflected in the trite comment one hears so often about Canadian French, "it sounds funny."

After completing the basic introduction to Canadian French described above, students are able to listen actively, and they have a keener sense of observation. To reinforce these skills, have them take along a pocket-size notebook in which they take notes on words and phrases they see and hear during their tirp. This "language journal" encourages them to listen and read actively while in a French-speaking culture and provides the basis for a lively discussion after returning home. A more precise assignment could be given in the form of a language scavenger hunt. Have the students write down the French words from ten signs, two headlines in Le Devoir (an important Quebec newspaper), ten words from menus in French, words in which they hear examples of assibilation, diphthongization, nasal vowels that are different from Standard French, etc. This activity is not only fun, but it also emphasizes what students have learned and enccourages them to be more observant while visiting a French-speaking country.

The focus of the discussion up to this point has been on language materials that are appropriate for preparing students for a visit to Quebec. I would also like to mention briefly some publications that would be of particular interest to teachers. A fascinating book on language entitled Practical Handbook of Quebec and Acadian French (2) has just recently been published. Common French-Canadian words and expressions used by individuals, the mass media, and in literature are presented in categories along with their near equivalents in Standard French and English. Differences in grammar and pronunciation are also explained. The authors provide an interesting section on the language spoken by the Acadians of the Maritime Provinces and of Louisiana. The description of Acadian French is a very helpful introduction to the works of Acadian writer Antonine Maillet. One of her most challenging works from the point of view of language is La Sagouine (3), which is written in Acadian dialect. The novel is sold with a recording of excerpts from the text to give the reader an idea of how the language sounds. Additional readings on Canadian French can be found in The French Language and Culture in Canada (4) and in Speaking Canadian French (5).

Although reading about Canadian French gives us a better understanding of the language, hearing it spoken is essential in order to function well in French-speaking Canada. Live television broadcasts from Montreal and Quebec picked up by satellite dish have just recently been made available to faculty and students at Ohio University. A grant from the U. S. Department of Education provided funds for the dish as part of a program to teach French and Spanish to students in journalism and mass communications. The broadcasts provide hours of Canadian French in the form of interviews with people from many different parts of Francophone Canada, children's shows, and news programs. The Department of Modern Languages at Ohio University is now seeking funding for a Resources Center so that teachers from all over Ohio can borrow video tapes of French-Canadian broadcasts to use for educational purposes. Thus, the opportunities for hearing Canadian French will be greatly increased and will better prepare teachers and students for a visit to Quebec.

History and Politics

In order to appreciate the unique aspects of Quebec culture, students need to have some knowledge of the history and politics of French-speaking Canada. A great deal has been written on these subjects, but here again I would like to focus on materials that are especially appropriate for students in high school and college French classes. Recognizing the need for a better understanding of French-Canadian history and politics, the researchers at OISE produced two modules that present the history of French-English relations in Canada from two different points of view.

The OISE module entitled René Lévesque et le séparatisme presents a brief historical description of the settlement of French Canada and the major conflicts that have contributed to the development of separatist feelings in Quebec. Although the separatist movement has very little support in Quebec today (a recent poll indicates that 81% of Quebeckers are in favor of staying within the Confederation), the historical background provided in the module helps students understand the economic, political, social, and religious factors that led to the separatist position. The struggle to preserve the French-Canadian language and culture can be seen in the many conflicts with the larger Anglophone population of Canada. The writers of the module maintain a balance on the question of separatism by presenting eight contemporary attitudes towards confederation from the most radical viewpoint expressed by the revolutionary group, the FLQ (Front de Libération du Québec), to the most conservative position called "uninationalism and unilingualism." The historical and political background material is presented in both French and English in the module's Student Handbook so that all students in the class can prepare the same assignment and discuss it in either language, depending on the level of the class. Each section is followed by discussion questions and ideas for further research. A taped interview with René Lévesque gives a more personal view of the man who has inspired a surge of energy and vitality within the province of Quebec. For more than eight years Lévesque has served as Quebec's Prime Minister and has led the Parti Québecois, which recently voted two to one to delete sovereignty from the party platform in the next election. The module René Lévesque et le séparatisme provides teachers and students with the necessary background to understand important current developments in Quebec's government.

The relationship between the provincial governments and the Canadian Confederation is well presented in the OISE module Trudeau et le féderalisme. Trudeau contrasts his viewpoint with that of René Lévesque by emphasizing the inherent dangers of a new division of powers between the federal government and the provinces. Basic political vocabulary is clearly explained, such as féderalisme, confederation, les Péquistes, etc. Trudeau is considered to be an excellent speaker in both French and English. A cassette recording of his country-wide radio and television speech of November 24, 1976, concerning the election of a separatist Parti Québecois government in Quebec is included in the module. Trudeau's ability to convince and move his listeners is evident in this speech in which he extols "une fraternité beaucoup plus large que celle du sang, une fraternité humaine fondée sur l'espérance, fondée sur la charité au sens biblique." Hearing Trudeau speak provides excellent comprehension practice in French for students. A transcript of the speech is provided that includes notes in English, explaining references that might not be understood by American teachers and students. The Trudeau module along with the one on René Lévesque offers a balanced view of Canadian politics at a level that students can understand. Additional notes, references, and bibliographies are included in each module providing direction for more advanced study of the subject (6).

As a follow-up to the study of Quebec history and politics, students could keep a journal during their visit in which they describe briefly the significance of the historical sites they visit, such as the Plains of Abraham. They could also buy copies of Quebec newspapers and look for articles on René Lévesque, the Parti Québecois, or on the new Prime Minister of Canada, Brian Mulroney (7). You could require that they find three articles on these subjects and write a summary of each when they return home. If you stay in a hotel that has television in each room, have the students listen to a news broadcast and report on the topics of the major events (8).

The Arts

During the past twenty-five years Quebec has experienced an artistic renaissance, especially in literature, music, theater, and cinema. Pride in their own culture has inspired a surge of creativity among writers and singers, some of whom have been acclaimed well beyond the borders of Quebec. In 1979, for example, Antonine Maillet won a coveted French literary award, the Prix Goncourt, for her work Pélagie-la-Charrette, which recounts the return of the exiled Acadians to their homeland. The awarding of the prize happened to coincide with the 375th anniversary of the founding of Acadia, the oldest French colony in North America. Most important, the Prix Goncourt recognized the talent of a French-Canadian writer for the first time.

Although Antonine Maillet's writing would be too difficult for intermediate-level students, teachers would enjoy reading her works along with those of other French-Canadian authors such as Gabrielle Roy, Michel Tremblay, and Jacques Godbout. Helpful articles can be found in the May 1980 issue of The French Review, which is devoted entirely to Quebec. A brief history of Quebec cinema, theater, novel, poetry, sculpture, and painting is presented in Découvrir le Québec: Un guide culturel (9). This guide provides an excellent, up-to-date (1984) introduction to the arts in Quebec and gives references for further reading.

Young people are enthusiastic about popular music, which is very much a part of our culture. They also enjoy spending money on cassettes and records. If you introduce them to Québecois singers in advance, they will be more likely to purchase tapes in French while visiting Quebec. The researchers at OISE recognized the importance of popular music for young people by producing three modules on French-Canadian singers. The background information on the artists and their music provides the materials with which to present popular music in an organized way.

The first of these OISE modules, Chansons et Chansonniers, features Robert Charlebois, Gilles Vigneault, Georges Dor, and Monique Leyrac. For each singer there is a biographical sketch, a description of the type of music he or she sings and a recording of a song made famous by the singer. The lyrics to the songs and notes are given, which is especially helpful to the teacher who would otherwise have much research to do to figure out unusual references. "La Manic," a song made popular by Georges Dor, for example, refers to the Manicouagan Dam built by Quebec engineers. The most popular Quebecois rock singer is Robert Charlebois, who recently had an enormous success at the Olympia in Paris. Two of his records, Les grands succès de Robert Charlebois and Québeclove (10), have been big sellers in Quebec and France.

The second OISE module on French-Canadian singers is Gilles Vigneault, devoted entirely to the poet, song writer, and singer whose name is the title of the kit. His poems and the words to his songs are studied as examples of Quebec lyricism. The materials in the module give students a more profound knowledge of Vigneault's music. The most recent module, Edith Butler, gives an excellent introduction to the music of the popular Acadian poet and singer. Two of her records are Avant d'être dépaysé and L'Acadie, L'Acadie (11). For students eager to spend their money on souvenirs, what better purchase than a tape or record of Quebec music that they can enjoy after returning home.

Conclusion

Within the limited scope of this presentation I hope that I have succeeded in giving you some concrete ideas on how to begin preparing for a visit to Quebec. The materials that I have suggested are not difficult to obtain; as indicated, the difficulty was finding out what educational materials on Quebec are available. Your interest in Quebec will no doubt lead you to additional sources. There are numerous summer programs in Quebec that welcome American teachers, and each year the American Association of Teachers of French selects the recipient of a scholarship for summer study offered by the Quebec government (12).

Whether you visit Quebec with your students or on your own, you will broaden your knowledge of Francophone cultures and become acquainted with the many unique aspects of Quebec.

Notes

1 A price list and descriptions of all OISE modules is available from OISE Press, 252 Bloor St. West, Toronto, Canada M5S 1V6.

2 Sinclair Robinson and Donald Smith, *Practical Handbook of Quebec and Acadian French* (Toronto: House of Anansi Press Ltd. (35 Britain St., Toronto, Canada M5A 1R7), 1984.

3 Antoine Maillet, *La Sagouine* (Ottowa: Editions Lemeac, 1974).

4 René de Chantal, *The French Language and Culture in Canada* (Brandon, Manitoba: Brandon University Press, 1969).

5 Mark Ortin, *Speaking Canadian French* (Toronto: General Publishing Co., 1971).

6 Current information on Quebec can be obtained from the Gouvernement de Quebec, 35 East Wacker Drive, Chicago, IL 60601.

7 For a report on Prime Minister Brian Mulroney (born in Quebec province), see *Time* magazine, September 17, 1984. Since many Americans have only a vague idea of how the Canadian government works, *Time* provides extensive background information on the subject along with a detailed account of Mulroney's life and political career.

8 For further research on French-Canadian history and politics, consult the following works, among others: René Lévesque, *An Option for Quebec* (Toronto: McClelland and Stewart, 1968); Pierre Elliot Trudeau, *Federalism and the French Canadians* (Toronto: Macmillan, 1968); Jean Hamelin and Jean Provencher, *Brève histoire du Québec* (Montreal: Boreal Express, 1981); and Mason Wad, *Les Canadiens français de 1760 à nos jours* (Montreal: Cercle du livre de France, 1963).

9 A special publication of the Association québecoise des professeurs de francais, C. P. 9185, Quebec, Canada G1V 4B1. For up-to-date information on cultural events in Quebec, write to Quebec House, 35 East Wacker Dr., Chicago, IL 60601. Ask for their free publication *Quebec Today*.

10 Robert Charlebois, *Les grands succes de Robert Charlebois*, Gamma Records G2 1003, and *Québeclove*, Gamma Records, GS 136.

11 Gilles Vigneault, *Avant d'etre dépaysé*, Columbia Records, FS 96156, and *L'Acadie, L'Acadie*, Columbia Records, FS 90274.

12 For information on summer programs, write to Ministère de l'Education-information, Service d'accueil des étudiants étrangers, Edifice G, 17e étage, 1035, rue de la Chevrotière, Québec G1R 5A5.

SER AND *ESTAR* IN REVIEW

Maureen Weissenrieder
Ohio University

This paper has two goals: first, to demonstrate the limitations of current textbook explanations of *ser* and *estar* and, second, to suggest some effective exercises and classroom activities to supplement textbook work. The focus will be *ser* and *estar* with adjectives since this is where most pedagogical problems arise.

The Problem with Linguistic Descriptions

Whether we are aware of it or not, every textbook explanation of *ser* and *estar* reflects a linguist's idea of what these verbs really mean (1). Each explanation tells the students something different and every description has its limitations. The exercises that follow the explanations generally reflect the perspective of what has been said. It is important, then, to look at these explanations to see exactly what they tell students.

The use of the link verbs *ser* and *estar* should concern all teachers of Spanish. The mistakes students make with these verbs are not only frequent and apparently unavoidable, but they may be of the type less tolerated by natives (2). Moreover, errors involving them carry messages that often embarrass and, worse, impede communication. Thus, we are not dealing with an esoteric grammar point that can be filed away as unimportant or ignored because it has little communicative impact.

Linguists have long grappled with the problem of *ser* and *estar*, but they have never been able to adequately describe the verbs to everyone's satisfaction. One problem is that linguists, and language teachers, for that matter, have to use "language" to explain "language." Many have tried to find the word or phrase that captures exactly what one or the other copula really means. Anyone who has ever made a mistake in trying to select an alternative item from a thesaurus, however, knows how difficult it is to come up with a true synonym for anything. Finding synonymous glosses for *ser* and *estar* is no easier, and the result is a "sort-of" approximation to their meaning.

Linguists, moreover, tend to look for the single meaning that underlies many different usages. Thus, *estar* seems to cue location in *Está aquí*, to indicate state in *Está triste*, and to be a grammatical auxiliary in *está cantando*. Despite the apparent differences in these usages, *estar* might be assigned one abstract meaning in all three cases. It might be suggested, for example, that the idea of location underlies all uses of estar (3). Although abstract linguistic explanations are excellent for giving insights into how various uses are related, they presuppose that one already knows the meanings involved. In addition, for each usage added, the single meaning must become more and more abstract. These definitions, therefore, offer little to the student who needs cues to indicate what does or does not exist.

Matters become more complicated when one understands just how abstract the meaning of ser and estar really are. One can't draw, point to, or describe a ser or an estar. Some linguists have even said that ser has no meaning at all, but is, rather, an "empty" form whose purpose is to carry the grammar on its endings (4). Rather than try to describe the indescribable, linguists often define abstracts in terms of how they change the meaning of some other item in the sentence. With ser and estar, this other item is generally the adjective. Each teacher, for example, may associate a favorite description of ser and estar with a change in the meaning of the adjective. Following are some of the most common examples:

1 With ser, the adjective is an intrinsic element of the noun;
with estar, the adjective is an accidental element.

2 With ser, the adjective is a characteristic of the noun;
with estar, the adjective is a state.

3 With ser, the adjective is a norm;
with estar the adjective is a non-norm.

4 With ser, the adjective is atemporal or permanent;
with estar, the adjective is chageable or temporary.

Although these "rules" describe, to differing degrees, how ser and estar behave, they cannot be used as recipes to form correct sentences. In other words, how an adjective will behave cannot be predicted by applying these rules. There are many different kinds of adjectives, and they respond in a myriad of ways depending upon context. Consider the sentence Están grandes (They are big). If we are referring to children, the implication may be that they have grown (i.e., changed: see example 4 above), but if they are shoes, no such inference can be drawn. With shoes, the implication is that they are not what we expected (i.e., not the norm: see example 3 above), or that they are too big for our feet. Where do all these subtle variations in meaning come from? Not from our rules, but from context, inference, and knowledge of the world.

Unfortunately for students, knowledge of the world is distinct for different cultures. It would be difficult to predict, for example, that a sentence such as Esta naranja es agria (This orange is sour) exists without the knowledge that there is a variety of orange that is characteristically sour. Moreover, many inferences get "stuck," i.e., an unusual meaning is inferred from context frequently enough to become almost hackneyed. Thus, the adjective verde, generally meaning "green," may also refer to "unripe" when occurring with estar. Advanced texts may contain long lists of adjectives like *verde* that "change meaning when used with *estar*" (5). Actually, all adjectives have a different meaning with *estar*; those that are singled out as having "changed" are merely the non-predictable, metaphorical meanings that cannot be easily guessed. Thus, since most behavior adjectives such as *bueno*, *malo*, and *cruel* can be glossed as "is being good," "is being bad," and "is being cruel" when used with estar, we could predict that *Estoy orgulloso* means "I am being haughty." Although this is a possible interpretation, the most common meaning is "I am pleased or satisfied" as in *Estoy orgullosa de ser americana*.

For pedagogical purposes, then, one can conclude that linguistic descriptions are not predictive. Contrary to our most fervent desires, these descriptions cannot be used as recipes that will enable our students to form correct sentences without error. What they can do is correctly guide the student to interpret why sentences occur with *ser* and *estar* after he or she knows what they mean. As is often the case, students' passive, interpretive ability has to precede and exceed their active ones.

The following section, therefore, will address the concepts needed for students to acquire the ability to use *ser* and *estar* accurately, and will compare these needs with current realities.

A New Perspective

Given the basic weaknesses of linguistic descriptions, two general rules of thumb seem to hold. First, minimize the damage: keep grammatical explanations short and clear. Second, practice what you teach: try to have your explanations correspond to your exercises.

Since many teachers are adopting situational-functional perspectives in their classes, such an approach might also be used for the presentation and practice of the link verbs. Instead of trying to describe what *ser* and *estar* "mean," inform students what they "do" (6). With *ser*, the speaker chooses to classify, define, or typify the noun. Sentences with *ser* answer questions such as "What kind is it?" or "What is it?" Sentences with *estar* answer the question "How does the speaker find or perceive the noun?" *Estar*, then is the "other" verb. It seems to work differently with various adjective types and derives much of its meaning from inference and context. This is an important point for the teaching of the two verbs and will be discussed more fully below.

The value of any functional approach is that speaker intention is underscored. When some of the most common explanations of *ser* and *estar* are used, students may not understand that the idea of speaker intention underlies all contrasts. If our rules are not seen in the light of this basic tenet, they may seem contradictory, and it is easy to understand why students may be confused. The idea of intention, for example, allows both verbs to occur with adjectives such as *joven*, *duro*, and *rico*. *Es joven* exists despite the fact that youth can never really be atemporal. *El acero está duro* is common even though hardness is the norm for steel, and wealth never seems to be an intrinsic defining property, yet *Es rico* is very frequent. Apparent contradiction of this sort can be eliminated only if the student understands that verb selection depends upon what the speaker wishes to do with the sentence, and not on the meaning of the adjective. With *Es joven* and *Es rico*, the speaker is telling us what kind of person he or she is talking about. The result is that the adjectives are viewed as atemporal or norm. Thus, the intention thus evokes the meaning and not the reverse. Situationally, the speaker might use such sentences to identify an unknown person or to give a characterization. On the other hand, in *El acero está duro*, the speaker does not want to define or classify the steel as hard, but rather wants to make a commentary on how he or she perceives the steel. We infer that the hardness must be contrary to the speaker's expectations. Otherwise, why would the speaker want to comment on it? Such a sentence might be uttered, then, when one expects the steel to be softer, as if the speaker were trying unsuccessfully to melt the steel, or where, to his or her discomfort, the speaker had to sit on it.

This approach is not presented as a panacea for all ills involving the explanation of *ser* and *estar*. In fact, this approach is subject to the same limitations concerning the use of language-to-explain-language as all others. The presentation of a functional approach to *ser* and *estar*, however, does not in any way preclude instructors from mentioning what the adjective means when used with either verb. In other words, meaning can be couched within intention. In this way we can hedge our pedagogical bets by employing an eclectic approach and, at the same time, avoid the problems of misinterpretation that are based on students' lack of understanding of what the speaker is trying to do. More importantly, we will have a system that stresses intention-within-situation rather than meaning-within-sentence.

The understanding of situation and intention helps us explain why rules describing what *ser* and *estar* mean cannot be predictive. *Estar* is the other, non-characterizing verb. It says something *above* and beyond *ser* that can only be calculated from the meaning of the adjective along with a good dose of context, inference, and world knowledge. Where can the student get these essential ingredients? Only from adequate exposure to situations in which different adjective types are contrasted with the two verbs.

Compare the above prescriptions concerning student needs with what we ideally expect of students and what tools we give them to meet these expectations. A typical first-year text dedicates about two paragraphs to the description of *ser* and *estar* with adjectives and may have three or four adjectives in contrast in their accompanying exercises. If the teacher does nothing to supplement this treatment, students will hardly be aware that the difference between ser and estar exists with adjectives and will not be able to monitor their use and manipulate them accurately.

Some Exercise Suggestions

In this section some guidelines for reasonable goals and some exercises that may be used to meet these goals are given.

The Beginning Levels

The difficulty in working with structures involving subtle differences in meaning lies in the fact that explanation, often too complicated to be given in Spanish, tends to outweigh student practice and use. One way to avoid both English and the loss of meaningful communication time in the classroom is to assign homework exercises designed to teach understanding. In this way, students can be given ample opportunity to increase monitoring skills with regard to the link verbs without sacrificing precious communication time.

Perhaps the best homework treatment of the copula in current texts is that of Briscoe, Lamadrid, and Phillips' Communicating in Spanish (7). The value of their presentation is found, not so much in the explanation of the difference between the two verbs, but in the pure amount of exposure to verb selection that students receive. The mainstay exercise of this text asks students to select the appropriate verb for contexts described in English. These contexts can be made into interesting reading materials since they can include cultural insights of all sorts. Moreover, good students can be exposed to thirty adjective contrasts in a fifteen-minute reading assignment, thereby increasing tenfold the number of monitoring decisions they would find in the average text. Since students are given a fifty percent chance of accurate verb selection, these exercises are both self-teaching and confidence building. Below are a few of these contexts that I have created for first year classes following the models found in Briscoe, et al. (Answers for all exercises that follow are underlined.)

Choose the correct verb. For the underlined verbs, circle s if you would use ser and e if you would use estar:

1 Quique is a Panamanian student who is visiting the U.S. He has never had blueberries before and wants to know what they are. A friend explains in Spanish. -Blueberries are a fruit. They are small, round, and sweet. s e

Later, Quique buys some blueberries. When he tastes one, he exclaims: My, they are sweet! s e

2 María del Refugio, a Bolivian, describes herself to a penpal. She writes: -I have Indian features. My skin is dark and my eyes are black. s e

Later, María falls ill to infectious hepatitis. She can't believe what she sees when she looks in the mirror. She exclaims: -My word, my eyes are yellow. s e

These contexts are useful whenever contrasts are possible. Although most adjectives occur with both ser and estar, there are a few that only appear with one or the other verb. Adjectives of nationality and religion, for example, for reasons of classification occur only with ser, and adjectives such as contento, lleno, desnudo appear only with estar. Many adjectives based on verbs (destruído, escrito, etc.) occur more readily with estar and contrast with ser only in the passive voice. In order to contrast these "resultant condition" adjectives with those that generally define or characterize, the following exercise types may be used:

Underline the adjective that does not define or classify the noun:

Apple:	red, round, rotten
Door:	rectangular, open, wooden
Pencil:	sharpened, yellow, long

There are limitations to these exercise types. First, they are designed only to teach monitoring and to give students an idea of the variation found in the meaning of adjectives within context, particularly with estar. Fluent use of ser and estar, which is not addressed by these exercises, is best practiced in class.

Interesting situationalized classroom activities for ser are not hard to find since ser is associated with identity and characterization. One can ask students to describe whatever might be of personal interst to them: their families, pets, favorite rock stars, or even a description of themselves for pen pals. Objects are somewhat harder to characterize inasmuch as beginning students are limited in vocabulary. Nonetheless, with a vocabulary sheet that lists possible adjectives, students may be asked to make defining statements about visuals cued by the teacher. Thus, simultaneously with the showing of a picture of an apple, students may write: Las manzanas son rojas, having selected rojo from a field of several different adjectives on their sheets.

In contrast to activities with ser, those with estar do not lend themselves to compsotion-like exercises. Estar, the verb of non-characterization, is used with conditions, change, and personal reaction. Responses, although they tend to be one-liners, can be made personalized and siuational. In the following exercise, estar indicates change in physical or animic state. Students are to complete sentences with original adjectives or with ones suggested on a handout:

> Después de un concierto, Olivia Newton-John (está cansada).
> Después de sacar una A en español, yo (estoy contenta).
> Cuando usa cosméticos Mary Kay, mi amiga (está bonita).
> Después de su dieta, Paco (está flaco).

None of these exercises is designed to work with or test the contrast between *ser* and *estar*. The danger inherent in them, therefore, is that students will associate the verb they select with the adjective, rather than with the contextualized meaning, or that, given that their attention is directed towards adjective meaing, they will not focus on the verb's selection, but rather on its mechanically repeated use.

This weakness can be remedied with some adjective types that lend themselves to contrast with visuals. Using faces or stick figures drawn at opposite ends of poster board, one can indicate the use of adjective pairs such as *feo-bonito*, *pobre-rico*, *calvo-peludo*, *alegre-triste*, *flaco-gordo*, *blanco-tostado*, etc. Between the two drawn figures, one must add something that logically signals a possible change. Thus, for one adjective set, we might have a 3-way sequence graphically indicating FEO + MAYBELLINE = BONITO. Pointing to the visual, we can stimulate conversation that manipulates the contrast between the verbs:

> Teacher: ¿Como es Isacris?
> Student: Es fea.
> Teacher: Sí, pero ahora usa Maybelline. ¿Qué tal hoy?
> Student: Está bonita.

Exercises of this type, however, are limited by the beginning student's restricted knowledge of vocabulary. Contrastive adjective pairs in beginning classes are confined to items indicating size, shape, color, and animic state. At the more advanced levels, where vocabulary is no longer constrained, problems with *ser* and *estar* increase in subtlety.

Advanced Classes

Few high school or college students ever reach the point where the *ser*/*estar* distinction needs no further clarification. Unfortunately, most advanced texts seem to review the old materials much better than they introduce the new. Thus, those adjectives that are less easily classified into semantic fields or whose meanings are not easily described tend to be ignored. Consider the following common absolute adjectives, which, although not easily distinguished by defnintions of *ser* and *estar*, can be contrasted within context.

Underline *s* if you would use *ser* and *e* if you would use *estar*:

1 There are ten sentences on the board. Some are correct and others are incorrect. I ask a student to pick out the correct ones. He says: -Sentences 7, 8, and 12 are correct. s e

A teacher is correcting some papers. A student asks her if sentence 12 on his test is okay. The teacher answers: -It's correct. s e

2 There are two cars parked side by side. They are the same color, make, and model. A passerby remarks: -They're the same. s e

Mary's house has been broken into. The police are there trying to get information. They ask her if anything in the living room looks different. She answer: -No, it's the same. s e

Students can collect or create these kinds of contexts. Teachers can direct the activities by assigning adjective types or by selecting contexts from naturally produced written Spanish. If Spanish contexts are provided, the student can then be asked to prepare an explanation of why the copula used in the context is correct. He should, of course, include an explanation of a contrast with the opposing verb. Thus, students might be asked to explain es/está caro using the following text as a base:

> Tarsicio is given a bonus and comments on what he might do with it: -Mejor le compro a mi Angélica Verónica la estufa con que sueña desde que nos casamos--sólo que están recarísimas (8).

The student response would have to indicate that Las estufas están caras refers to the speaker's view of the price of ovens in comparison to, for example, the speaker's current salary or to last year's prices. In other words, it states how the speaker perceives the price of ovens on the current market. Las estufas son caras, on the other hand, merely states what kind of items ovens are--in this case, high-priced items.

Adjectives that have different translations in English when used with the two verbs are also a problem. Actually this phenomenon is more common than the ten or so adjectives that are generally listed in review texts might seem to indicate and, therefore, merits our attention. Teachers should collect instances of these cases and have students guess at possible interpretations within context.

> A drowned man is washed ashore. He is unrecognizable. The town's people wonder if it is one of them. "-Así que cuando encontraron el ahogado les bastó con mirarse los

> unos a los otros para darse cuenta de que *estaban completos*" (9).
>
> Fonacot, a government agency, is going to sell items to the workers from a catalogue at a reduced rate. A worker, who is overjoyed, exclaims: "-*¡Qué padre va a estar eso! ¿Y dónde puedo conseguir un catálogo de ésos?*" (10).

An advanced student should be able to deduce from context that *estaban completos* refers to the notion that the drowned man was not one of the town's people, and that, in the second case, *está padre* is comparable to the evaluative *está bueno*. Students who are successful at this type of activity *hone the* inferential skills that are so necessary for any comprehension task. Moreover, their attention is focused on the use of the copula within context. Without this ability to interpret contextually, the student never passes beyond a very elementary understanding of the copula's use.

Conclusion

In this paper, one purpose was to demonstrate why the difficult problem of *ser* and *estar* can be only partially addressed by current *linguistic explanations*. In the absence of rules that will enable the student to predict the existence of correct sentences using *ser* and *estar*, the best pedagogical treatments will be those that *inundate the* student with a multitude of contrasts covering many different adjective and situation types. Textbook writers, who must concern themselves with the bulk of the overall text, often minimize the *ser* and *estar* experience. It is, therefore, the job of teachers *to supplement* their texts by giving the student as much exposure to the link verbs as time will permit.

The final task in this paper was to outline a few of the many possible exercise types that can be used for text expansion. The choice of activities was constrained to those that demonstrated the two factors of context and speaker intent, for no matter what the meaning of *ser* and *estar* ultimately turns out to be, these two factors will *inevitably play* a major role.

Notes

1 For a survey of the more traditional literature, much of which forms the base of our pedagogical explanations, see the first section of R. Navas Ruiz, *Ser y estar: estudio sobre el sistema atributivo del español* (*Salamanca: University of Salamanca, 1977*).

2 C. Gail Guntermann, "A Study of the Frequency and Communicative Effects of Errors in Spanish," *Modern Language Journal* 62 (1978): 249-253.

3 Mercedes Roldán, "Towards a Semantic Characterization of Ser and Estar," Hispania 57 (1974): 68-75. Roldán views all meanings of estar as asserting "the presence of the subject at a specific space or time" (p. 74). This would include estar locative adverb, but it also refers, by extension, to "the presence of the subject in the state or condition denoted by the predicate at the time specified by the subject" (p. 74). In other words, one meaning is extended to underlie all usages.

4 See G. DeMello, "The Semantic Values of Ser and Estar," Hispania 62 (1979): 338-40. DeMello states that "the difference between Juan es alto and Juan está alto lies precisely in the differing semantic values of es and está in these sentences. Es, as pointed out above, means nothing. Thus Juan es alto means only that alto is related to Juan and that Juan is related to alto; no further semantic connotation is present. (The presence of the verb in this sentence is, however, of value in its expression of tense [es vs. será], mood [es vs. sea] and, in the past tense at least, aspect [era vs. fue])" (339-340).

5 For an example, see Yolanda Solé and Carlos Solé, Modern Spanish Syntax (Lexington, MA: D. C. Heath: 1977).

6 Luis Crespo, "Ser and Estar: The Solution of the Problem," Hispania 32 (1949): 509-516.

7 L. Briscoe, et al, Communicating in Spanish (Boston: Houghton-Mifflin: 1984).

8 Los Supermachos, Editorial Meridiano, December 18, 1980, p. 12.

9 Gabriel García Márquez, "El ahogado más hermoso del mundo," in Campo Abierto, eds. Treacy and Hall (Boston: Houghton-Mifflin; 1984).

10 Los Supermachos, op. cit., p. 28.

Additional Bibliographic References

Aid, Frances M. Semantic Structures in Spanish. Washington, DC: Georgetown University Press, 1973.

Bolinger, Dwight. The "meaningless" copula ser. Hispania 63 (1980): 368.

Franco, Fabiola and Donald Steinmetz. Ser and Estar + Adjectivo calificativo en español. Hispania 66 (1983): 176-83.

Higgs, Theodore. Coordination and ser and estar. In New Methodologies in Modern Language Teaching. Ed. Karl Odwarda. Ann Arbor: University Microfilms, 1979, 90-95.

Luján, Marta. A Semantic Analysis of the Spanish Copulative Verbs. In Linguistic Symposium on Romance Languages. Eds. W. Cressey and Donna Jo Napoli. Washington, DC: Georgetown University Press, 1979, 123-146.

A COMPREHENSIVE DECLENSION TABLE FOR COMPOSITIONS IN GERMAN

Ausma Balinkin
Clermont General and Technical College
University of Cincinnati

One of the most valuable devices for developing flexibility and independence in using a foreign language is the composition. The earlier it becomes a regular part of homework assignments, the sooner students grow accustomed to viewing the language as a tool for self-expression. But, useful as this exercise is, it is not without problems for both students and teacher. Beginning students have not yet learned enough grammar to produce intelligible compositions, intermediate students frequently experience difficulty in synthesizing what they have learned, and the teacher must correct multiform errors without confusing or, worse yet, discouraging the enthusiastic authors.

In German, a prevalent stumbling block in the way to an acceptable composition is the integration of the noun and its modifiers. Students of elementary German ususally learn the cases one at a time over a period of several weeks; the corresponding prepositions require still additional learning time; and attributive adjectives--an indispensable part of student compositions--remain a mystery even after they are finally explained about half way through the typical first year text. Unlike verbs, whose usage can be controlled by specifying that compositions be written in a particular tense, nouns and their modifiers do not lend themselves to such restrictions. It would be too confining, for example, to stipulate that students refrain from using the genitive case or the attributive adjective because these elements have not yet been explained to the class. Intermediate students, who have encountered most, if not all, of the basic elements of grammar, generally confuse and erroneously interchange the endings of modifiers, which, after all, are nothing more than nonsense syllables when viewed in isolation. Of course, everyone knows that all the necessary information is in the textbook, and all one has to do is to look it up. But the laboriousness of gleaning the various elements needed to construct a coherent sentence thwarts the students' enthusiasm and creativity. Besides, no matter how many times they consult the appropriate chapters, the information still remains fragmented in the students' minds.

Such problems can be significantly reduced by making available to students a reference device that consolidates interdependent grammatical elements so that they are readily visible at a glance. The comprehensive table that follows (p. 57), with its declension of definite articles, indefinite articles, attributive adjectives, and nouns, along with its listing of "der-words," "ein-words," and prepositions, has served for the past ten years as a useful reference for both elementary and intermediate college German classes (1). The effectiveness of this table depends upon the manner of its presentation, which varies in accordance with the level of the students' familiarity with German grammar.

Intermediate students usually recognize at first glance not only the listed elements, but also the convenience of such a memory aid and are eager to obtain a copy of it. The usefulness of this device, however, can be enhanced by having students prepare their own tables. One effective way of doing this proceeds as follows. With the master table hidden from view, the instructor elicits the appropriate information from the class and records it case by case on the chalkboard. During the process of constructing the table, the instructor points out specific patterns characteristic of the interdependent nature of the modifiers. Students observe, for example, that in all but three instances (masculine and neuter nominative, neuter accusative), "ein-words" have the same endings as "der-words." They further note that attributive adjectives also have the same endings as "der-words" when neither a "der-word" nor an "ein-word" with an ending precedes them (an exception is the masculine and neuter genitive). Examining what happens to the attributive adjectives when they are preceded by a "der-word" or an "ein-word" with an ending, students discover that the two (weak) endings "-e" and "-en" follow a definite, easily discernible and memorizable pattern. By contributing to the preparation of the declension table, the intermediate students have benefitted in several ways: they have reviewed previously learned material in a new, comprehensive way; they have discovered interrelated patterns that can be easily memorized and applied; and they have created a convenient reference device to aid them in establishing sound foreign language habits. In addition, repeated analytic viewing and understanding of such synthesized information gradually diminishes the need for the table itself, making composition a welcome challenge rather than an unpleasant chore.

Students of elementary German can be guided in a similar way in the preparation of their own tables. Although these students are unfamiliar with many of the elements included in the table, they are generally well able to grasp this comprehensive information. Outlined on the chalkboard and explained case by case, the new grammatical aspects usually cause no difficulties, especially if they are introduced after the accusative and its prepositions have been discussed and practiced. Familiarity with one case enables students to absorb similar information about the other cases with relative ease. It is a simple matter to explain briefly the meaning of the few new terms on the table (such as "der-words," "ein-words," and attributive adjectives), to translate unfamiliar words, to provide examples and their English equivalents, and to point out patterns and interdependent relationships. The class participates by contributing sentences for a sample compositon, which the instructor records on the chalkboard for students to copy along with the table. Beginning students profit from this classroom activity perhaps even more than students in intermediate classes. Not only does it help them to acquire sound linguistic

COMPREHENSIVE DECLENSION TABLE FOR COMPOSITIONS IN GERMAN

Case/Question	Prepositions		Definite article/ Indefinite article	Attributive adjective	MASCULINE noun	Definite article/ Indefinite article	Attributive adjective	NEUTER noun	Definite article/ Indefinite article	Attributive adjective	FEMININE noun	Definite article/ Indefinite article	Attributive Adjective	PLURAL noun
NOMINATIVE			Der	große	Mann	Das	kleine	Kind	Die	schöne	Frau	Die	guten	Leute
Wer?	--		Ein--	großer	"	Ein--	kleines	"	Eine	schöne	"	Keine	guten	"
Was?				Großer	"		Kleines	"		Schöne	"		Gute	"
ACCUSATIVE	bis durch für gegen ohne um wider	an aut in vor hinter unter Über neben zwischen	Den	großen	Mann	Das	kleine	Kind	Die	schöne	Frau	Die	guten	Leute
Wen?			Einen	großen	"	Ein--	kleines	"	Eine	schöne	"	Keine	guten	"
Was?				Großen	"		Kleines	"		Schöne	"		Gute	"
DATIVE	aus außer bei mit nach seit von zu gegenüber		Dem	großen	Mann	Dem	kleinen	Kind	Der	schönen	Frau	Den	guten	Leuten
Wem?			Einem	großen	"	Einem	kleinen	"	Einer	schönen	"	Keinen	guten	"
Wo?				Großem	"		Kleine	"		Schöner	"		Guten	"
GENITIVE	(an)statt infolge wahrend wegen trotz		Des	großen	Mannes	Des	kleinen	Kindes	Der	schönen	Frau	Der	guten	Leute
Wessen?			Eines	großen	"	Eines	kleinen	"	Einer	schönen	"	Keiner	guten	"
				Großen (exception!)	"		Kleinen (exception!)	"		Schöner	"		Guter	"

"Der-words" (other than definite articles): dieser, welcher, jeder, mancher, solcher, jener.

"Ein-words" (other than indefinite articles): kein, mein, dein, sein, ihr, Ihr, unser, euer.

habits, but it also helps them to do so before repeated errors (corrected but not understood) become so ingrained that they are difficult or impossible to eradicate. In addition, becoming accustomed early to a comprehensive rather than fragmentary approach to a foreign language forestalls difficulties in synthesizing subsequent, and frequently more complex, grammatical elements. Finally, anticipating and using the basic aspects of several forthcoming chapters reduces the need for routine drills when those chapters are later studied in detail. The time thus gained can be used for challenging activities designed to develop lingusitic flexibility and independence.

The benefits are not limited to students alone. The specific, condensed information on the table eases the teacher's task of correcting compositions. Both teacher and students have one comprehensive source of information to which they can refer in analyzing errors and explaining corrections. Adherence to the table reduces the variety of errors students are apt to make in that grammatical area alone. Since corrections can be correlated with specific points on the table, students can understand these corrections even before they have studied that particular chapter. And, because some of the time consuming and confusing aspects are removed, students enjoy composition assignments and actually ask that they be given more frequently.

Notes

1 Another article containing this table has also been published by the author in the Directory of Teaching Innovations in Foreign Language, Studies in Higher Education, Arlington, Virginia, 1981.

IDEA EXCHANGE: TWENTY QUESTIONS

Sandra K. Christman, Chillicothe High School and
Ohio University-Chillicothe

To practice speaking and to gain confidence, a variation of the party game Twenty Questions may be used as a basis for a communication exercise. Write vocabulary words on pieces of paper, tape one word on the student's back, and have him or her get up in front of class and ask questions in Spanish that could be answered by SI or NO in order to try to identify the word. The teacher may want to give sample questions such as Soy persona? or Soy comida? The activity can also be used with cultural material. Advantages of this exercise are that the students communicate in the language, there is little preparation time for teachers, and many different materials can be covered. This activity has worked for me at both the high school and college levels; I hope it works for you.

IDEA EXCHANGE: MATCH MY DIAGRAM (PICTURE SENTENCE-BUILDERS)

Barbara Snyder, Normandy H. S., Parma

Sentence builders are mix-and-match sentence parts. To play "Match My Diagram," prepare a sentence builder activity but use pictures instead of words where possible. In a three-column, ten-item activity, for example, use 10 people nouns or pronouns in the first column to serve as subjects, use 10 pictures of activities that represent verbs in the second column, and in the third column use 10 clocks so that the sentence is completed by giving the time at which the activity occurs. Here is a three-item sample:

TIME AND FIRST CONJUGATION SPANISH VERBS*

GLORIA

YOU AND I

DAVID AND SARA

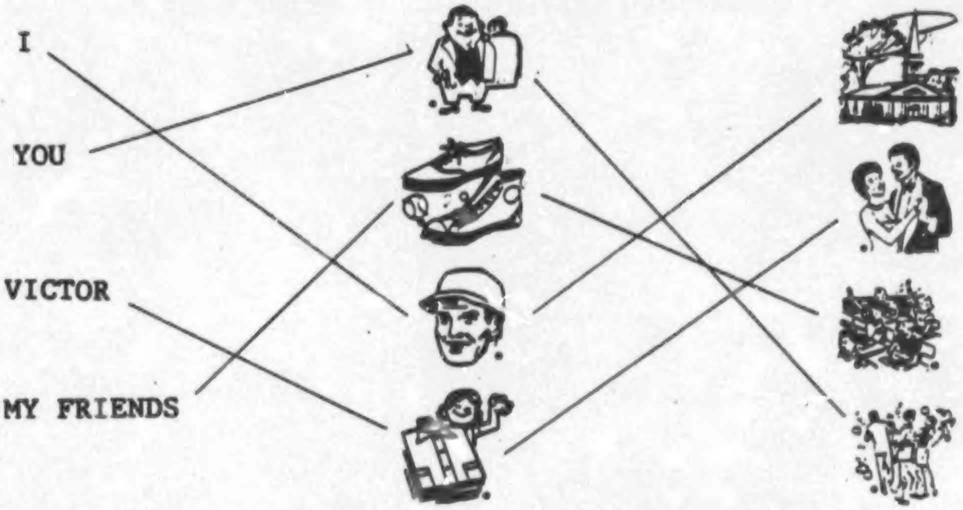
Sample sentence: "David and Sara take the bus at 8:15."

Make enough copies of the picture sentence-builder so that there are two copies for each student in class. Hand out both pages. On one page tell students to draw a line from each subject to a verb (not the one directly opposite that subject), and then from each verb to a clock (again, not the one directly opposite that verb). Students may mix and match subjects, verbs, and clocks, and when finished, each student will have a different "diagram" of sentence parts giving each student a different set of sentences.

Next, each student should "read" to a partner the sentences he or she has diagrammed by starting with a subject and following the lines drawn. Meanwhile, the partner takes the other copy of the picture sentence-builder, and, while listening to his or her partner, draws the lines from the subject to the verb to the clock to diagram the sentence that he or she hears the other student give. The object is to listen carefully to partners' sentences in order to draw exactly the same diagram as on the partner's original.

When both students have "read" their sentences to the other, the students compare diagrams. Students "win" if they have been able to draw the diagram of the sentences exactly as their partners drew them originally.

Example of completed diagram: CLOTHES AND PLACES



Sample sentence: "I wear a hat to church."

Other examples:

A) Sports and days of week: "Sara swims on Tuesday."
1 Subject
2 Sport (swim, ski, play golf, tennis, baseball, basketall, etc.)
3 Day of week (Use a mini-calendar with "X" on specific day)

B) Activities with foods: "Luis and Paco recommend the salad."
1 Subject
2 Activities (prepare, cook, eat, serve, recommend, order, etc.)
3 Food (chicken, hamburger, tacos, salad, soup, ice cream, etc.)

C) Activities, adjectives and things: "We need new pens."
1 Subject
2 Activities (see, buy, need, want, have, look for, etc.)
(Use symbols [i.e., AMESLAN signs] for verbs like "want.")
3 Adjective "new" and things (bike, book, pen, record, etc.)

D) Feelings and situations: "You are bored when it rains."
1 Subjects and verb
2 Adjectives (happy, sad, angry, tired, bored, fine, etc.)
3 Situations (when... it rains, it's sunny, it's Friday, it's Monday, there's a party, there's no school [put an X over the picture], etc.)

* Drawings are from the Clip-Art Encyclopedia, The Printers Shopper., 111 Press Lane, Chula Vista, CA 92010, 1978.